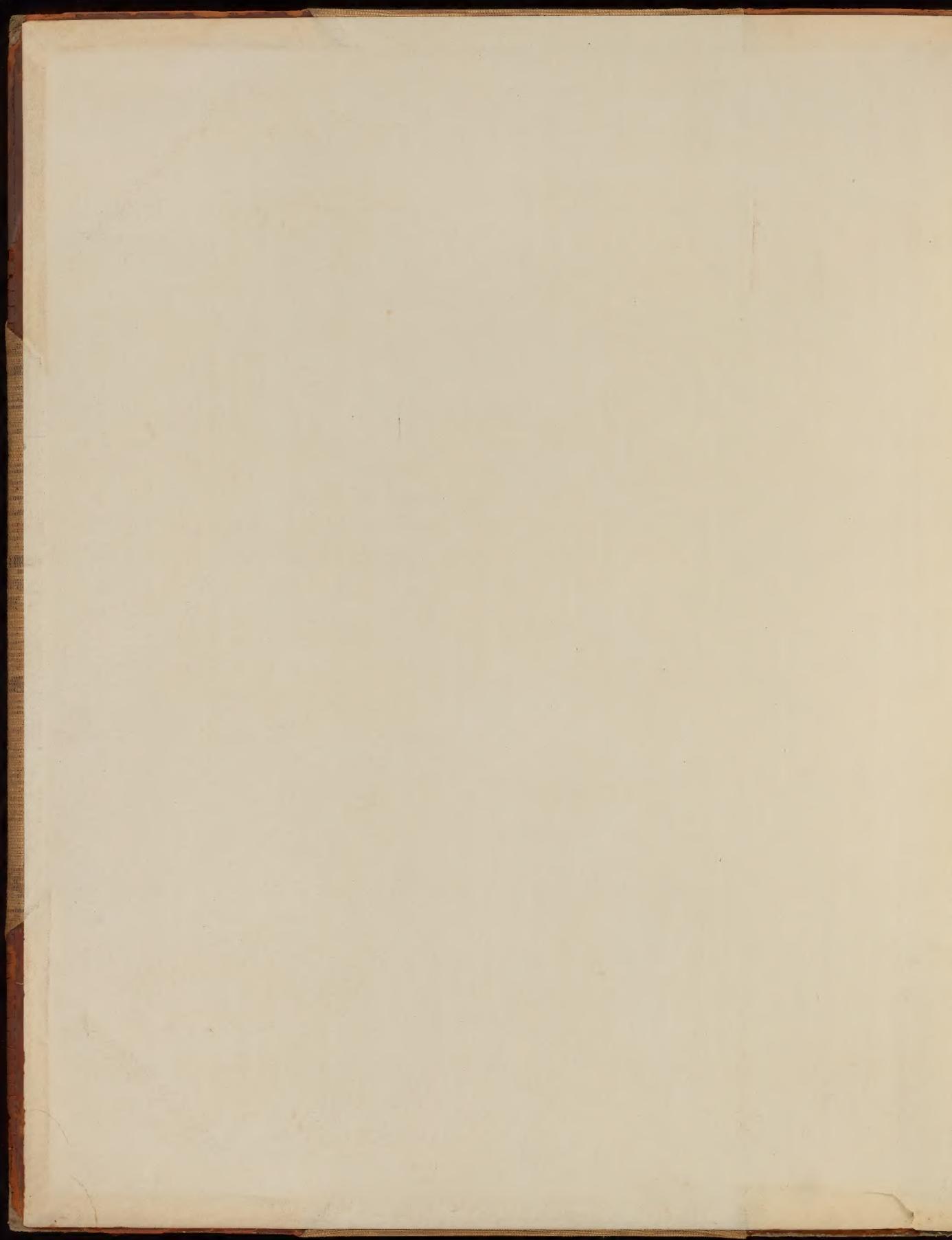
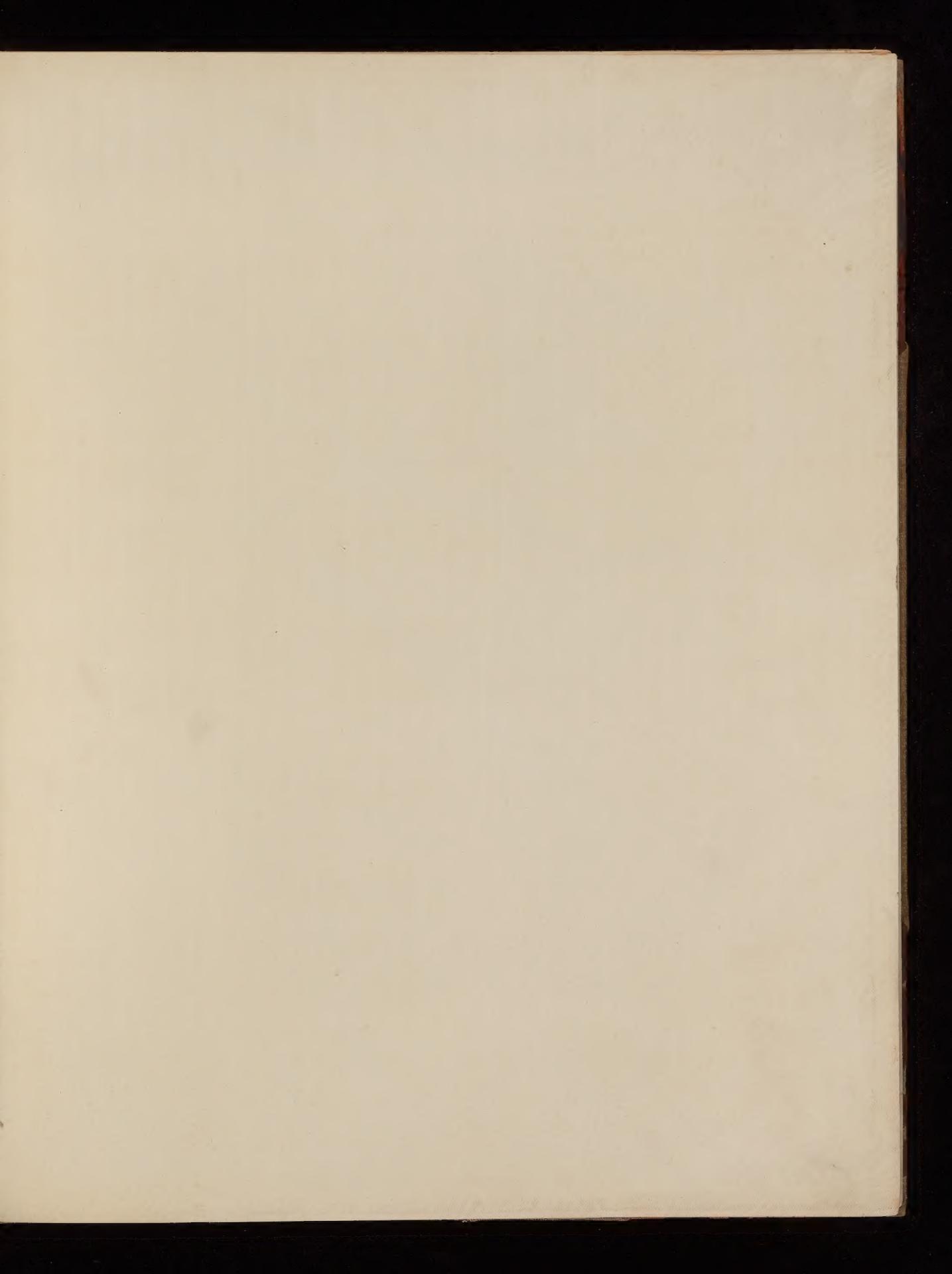


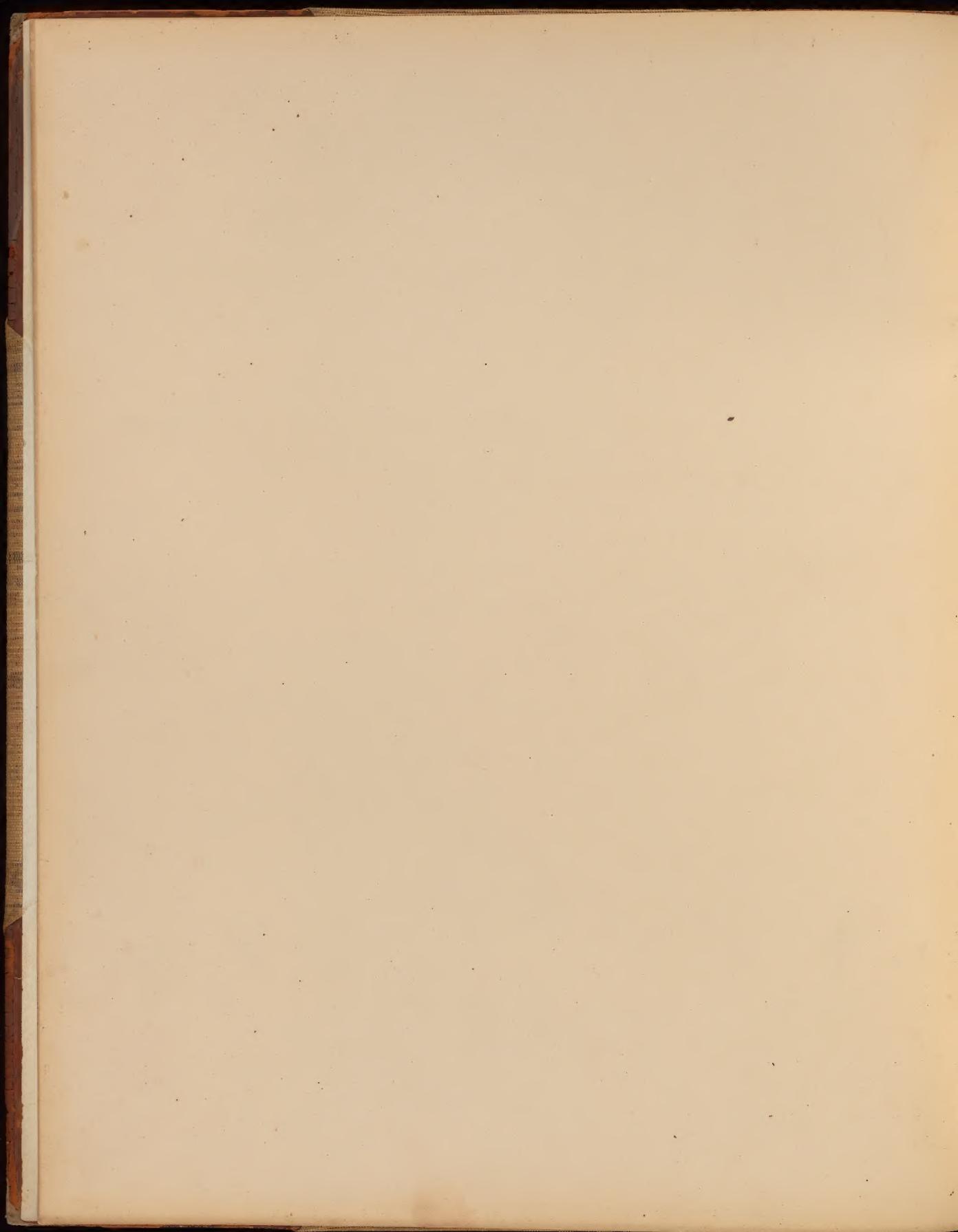
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SECTION 10







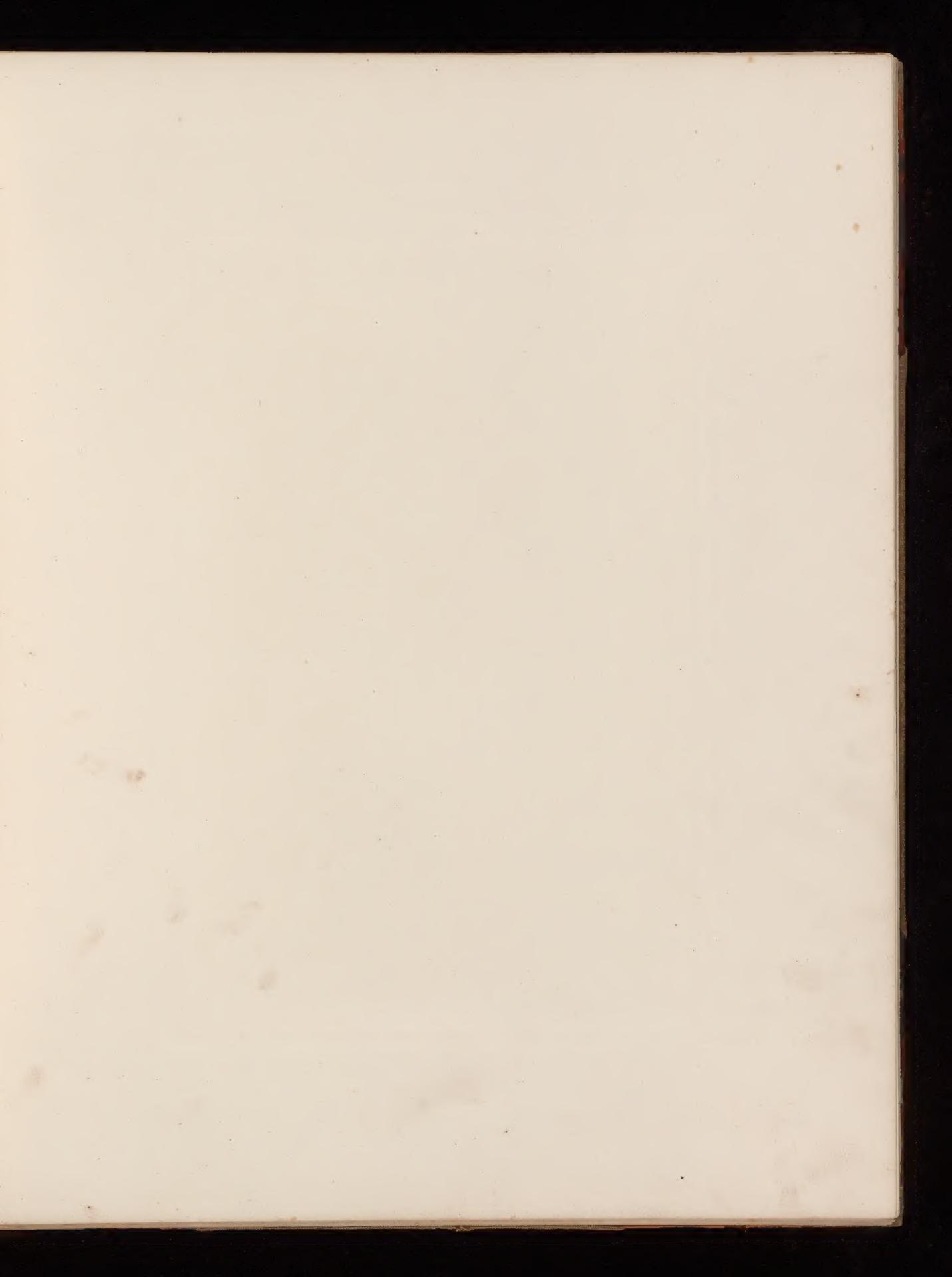
THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

SECTION TEN

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B. WEINER 1872

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Photographer

B. W. LEADER : WHEN SUN IS SET.
PHOTOGRAPHIC GROUP.

WHEN SUN IS SET.

B. W. LEADER.

(*English School*)



P. W. LEADER.
Engraved by J. M. Messon, Etching & Publ.
London.

As the sun sinks beneath the horizon the sky becomes suffused with color and reflects the last rays. Already light vapors rise from the earth, and the distant hills appear only through a haze and seem to mingle with the clouds, while a last shaft of gold touches the foreground of the scene. In the distance the forms of tall trees show each of their branches silhouetted against a luminous background. The outlines of spires, old towers, and the roofs and chimneys of the cottages from which rise the silvery smoke of hearths where the evening repast is being prepared, detach themselves clearly against the glowing sky. On the road which leads to the village the laborers, the shepherds, and the herds are journeying homeward; on the plain here and there the rays of light shine in the midst of the stretch of green which is darkening little by little; at the edge of the water, where the cattle have been drinking, the slender reeds tremble at the first breath of the evening breeze. The setting sun gilds the mirrorlike surface, which still reflects the great trees that shelter the village under their somber canopies.

The artist, who was born in Worcester, England, in 1831, was christened Benjamin Williams, and the surname of Leader was afterward assumed. A pupil of the Royal Academy, his landscapes obtained recognition when they were exhibited, and in 1883 he was elected an Associate Academician. He has painted in Switzerland, but his favorite subjects are the pastoral landscapes of England. The usual character of his works is indicated in such titles as "In the Evening there shall be Light," "Parting Day," and "Green Pastures and Still Waters."

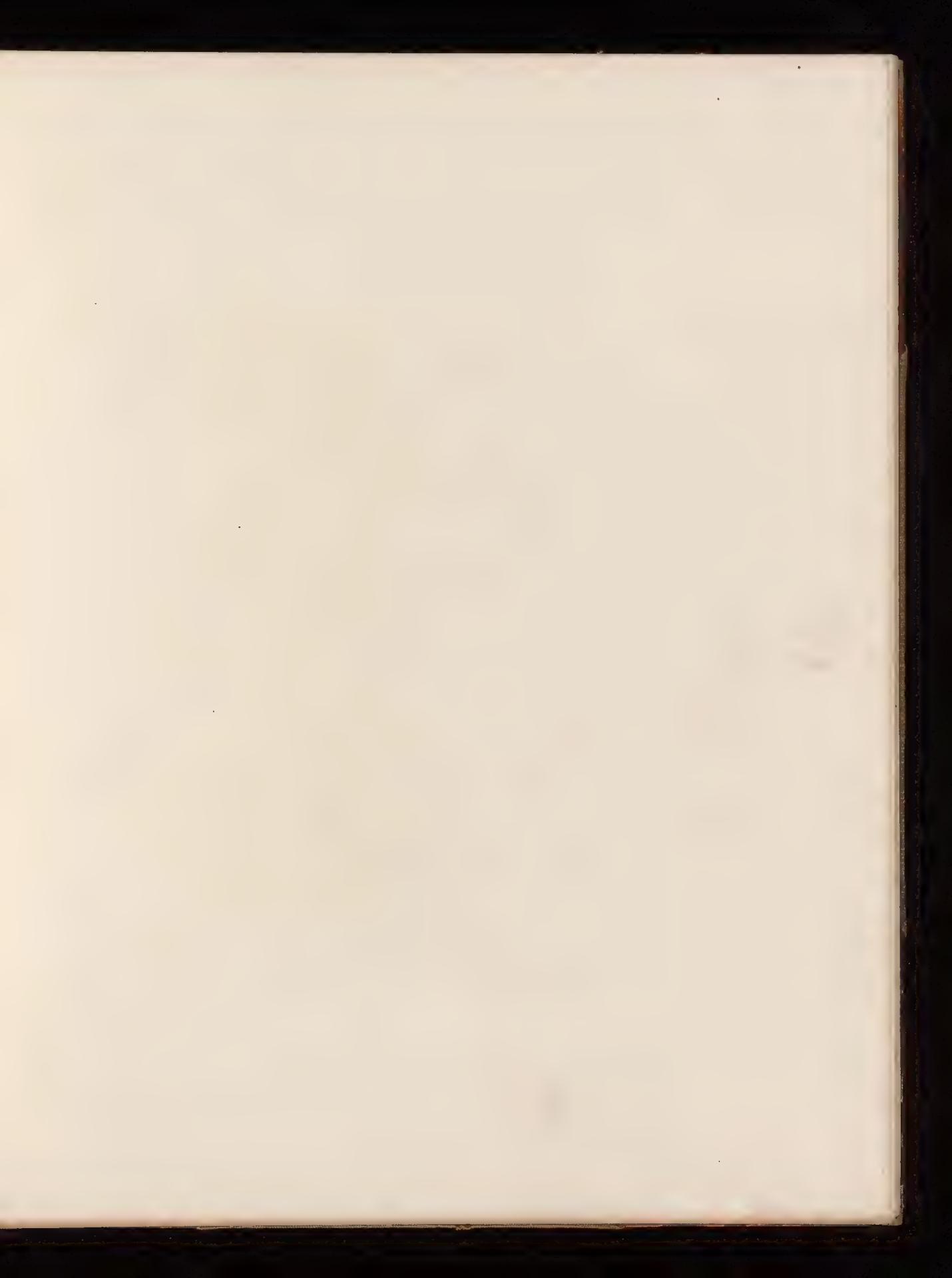
AT THE CAPSTAN. LOUIS-ROBERT CARRIER-BELLEUSE. (*French School*)

A French fishing port has furnished the artist with this picturesque subject. The fishermen have returned from their cruise, to be welcomed by their wives and daughters, who hasten to share the work of caring for the boats and nets. They push at the heavy capstan bars in company with the men, slowly drawing the clumsy boats up on the beach out of the reach of the waves. The sails hang loosely from the masts, to dry in the sun like the nets spread out on the beach. It is a scene of animation and apparent confusion; yet all are working in unison, and taking a common part in the labor which maintains the families of the village.

The artist, whose home is in Paris, has made a specialty of the simple and arduous life of the sea.



AT THE GHAUTAN.





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LUIS JIMENEZ ARANDA, FOR A GOOD BOY
DEMOCRATIC PARTY

FOR A GOOD BOY.

LUIS JIMENEZ ARANDA.

(Spanish School.)



LUIS JIMENEZ ARANDA

As in another picture by a Spanish artist, we are taken in this work to the office of a Castilian notary. We are in Spain without a doubt, for the old chaperon who accompanies the chief personage wears the traditional mantilla and holds the inevitable fan; and if we may judge by the costume of the old man whose back is toward us, we are at the end of the last century. The business in hand is done without much ceremony—*con franqueza*, as the Spaniards say. The notary, who is in slippers and silk cap, is about to draw up his report. An old witness, very deaf, is careful not to lose more of the proceedings than necessary. The young man, abashed and restless, drinks in the verdict of his grandfather, to the effect that he is a good boy. The business concerns, we suppose, the choice of a profession for the youth, or an allowance of some sort for him.

Señor Jimenez Aranda must have painted his interior from Nature. The neat shelves, the bookcases stuffed with legal papers, deeds, contracts of sale or of marriage, constitute almost the only furniture of the office. This artist, whose work is sometimes seen in France, obtained a prize at the World's Fair, and is a Chevalier of the Legion of Honor.

WINDMILLS ON THE MOERDYK, HOLLAND. F. J. C. GABRIEL. (Dutch School.)

The painter of this typical Holland landscape lives at Scheveningen, than which few seaport towns have been more famous among the artists of the Low Countries and their neighbors. It was at Scheveningen that Clays and other artists of general reputation found the red and yellow sails of the bluff-bowed fishing boats and the changing colors of the waves tumbling in over sandy shallows which they loved to paint. The artist whose picture lies before us has looked inland as well as seaward, and, like many of his compatriots, he has found a peculiar pleasure in painting the uniform stretch of the marshes, the sluggish course of the water in the canals, the tender melancholy of the gray skies, and, set against all this, the sturdy mediæval towers of the windmills and their giant arms brandished against the sky. It is a simple but always charming subject; and this picture breathes the true atmosphere of Holland.



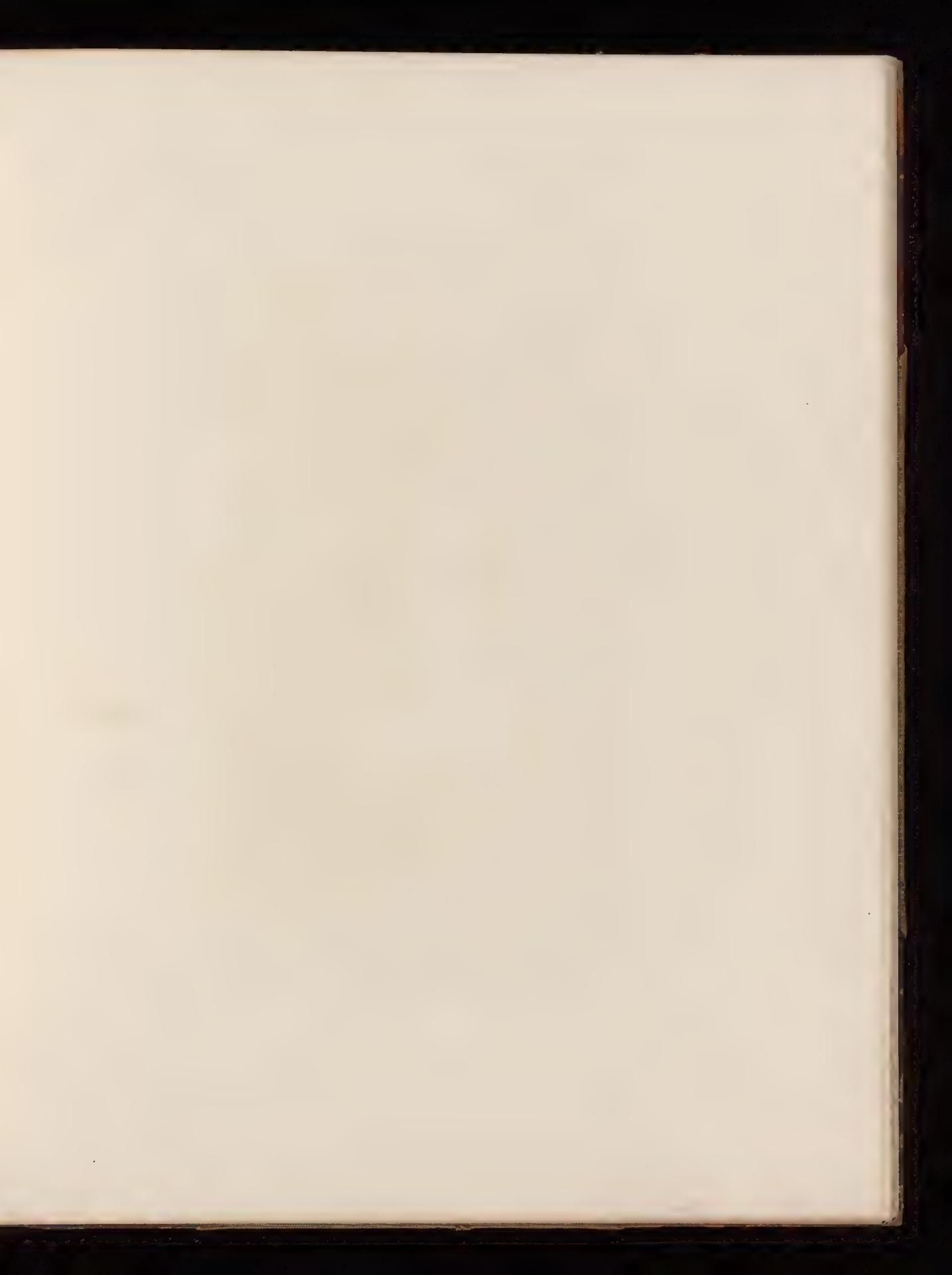
F. J. C. GABRIEL



WINDMILLS ON THE MOERDYK, HOLLAND.

P. J. C. A. 301.

Copyright 1894 by P. J. C. A. 301.







JAMES ABBOTT MCNIEL WHISTLER A CHELSEA GIRL
MILTON A. RICHARDSON

A CHELSEA GIRL.

JAMES ABBOTT MCNEILL WHISTLER.

(American School.)



JAMES ABBOTT MCNEILL WHISTLER

Mr. Whistler is one of those who believe that art should exist for art's sake and care nothing about pointing a moral. His theory finds expression in the titles he gives his pictures. Thus, beneath a portrait of a person whose name he mentions he adds, "Arrangement in black and gold"—the colors he has contrasted and harmonized. The portrait of Madame S. is an "arrangement in green and violet"; that of Lady E. is an "arrangement in brown and gold." "A Chelsea Girl," which is simply a study after Nature, would probably be called an arrangement in white and black, and outside of the picture she has no interest for us except the painter's model. Mr. Whistler may have been tempted by her curious costume—this white apron and flowing tie outlined against the dark dress, this broad hat which encircles the face. The pose is a bizarre one, wholly unconventional, the arms akimbo.

Mr. Whistler, as every one knows, was born in the United States, and for the last thirty years has painted in London, where he has been a conspicuous figure. His famous suit against Ruskin, who criticised his pictures in too harsh a fashion, as he thought, and his pamphlet on The Gentle Art of making Enemies, stirred up the world of art. He has spent much time in Paris, and his "Portrait of my Mother" has been bought by the French Government for the Luxembourg. The fine quality of Mr. Whistler's art as painter and etcher has been recognized by artists and amateurs everywhere. Born in America and living in England, he is decidedly more of a Parisian in his artistic temperament than an Englishman. At Chicago his pictures were in the American Section.

AT THE CITY LABORATORY, PARIS. JOSEPH F. GUELDRY. *(French School.)*

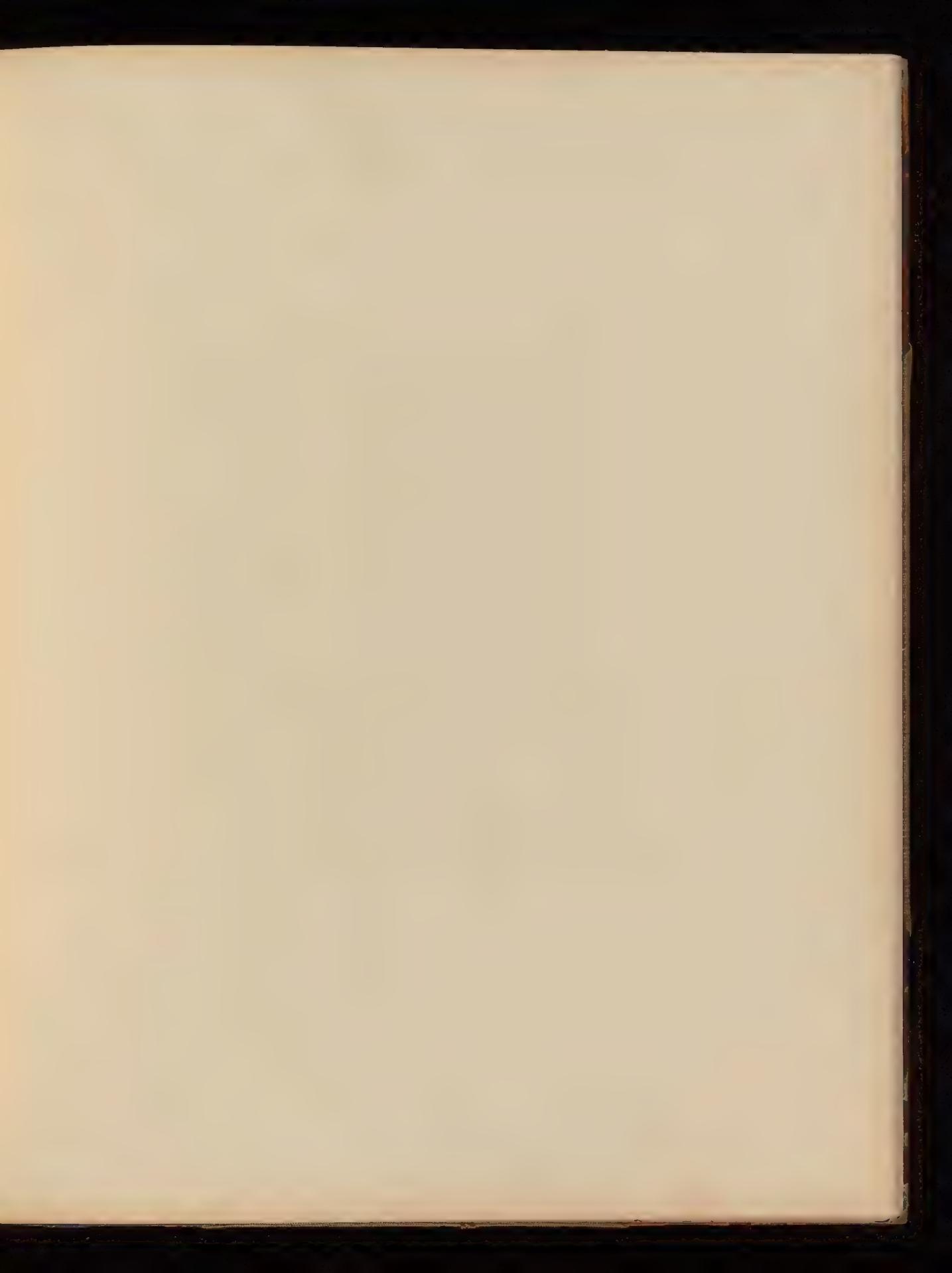
Such scenes as this, interesting to lovers of science and industry, have frequently been painted for the Municipal Council of Paris, and M. Gueldry, a Parisian by birth, and a pupil of Gérôme, has made them in a way his specialty. In this instance he shows us the expert scientists of Paris at work analyzing some liquids; they stand grouped about a table covered with bottles, filters, tubes, and other chemical apparatus. The picture is full of light. In the distance we see another laboratory, in which the same kind of work is going on.

M. Gueldry's work as an illustrator has been appreciated by the readers of the edition of Picciola published by D. Appleton and Company.



JOSEPH B. GULLICKS

AT THE CITY LABORATORY, PARIS.





WINTER SUNSET AT CAPE COD.

STEPHEN PARRISH.

(American School.)



STEPHEN PARRISH.

Mr. Stephen Parrish, the painter of "Winter Sunset at Cape Cod," was born in Philadelphia, in July, 1846, and was in business until he was thirty years old. From the time he was twenty, however, he had devoted his evenings to the study of art, and in 1878 some water-color sketches that he exhibited at the Pennsylvania Academy of Fine Arts were so warmly praised that he went to New York the following year and entered the night school of the National Academy of Design, making a living meanwhile by etching and drawing illustrations for newspapers. In 1885 he visited Europe, and since his return he has devoted himself to painting and etching. He is a member of the New York Etching Club and of the Society of Painters-Etchers of London, and his work in etching quickly gained the appreciation of discriminating amateurs. Mr. Parrish is particularly fond of wintry landscapes and evening effects. He has spent much of his time in Nova Scotia and along the more desolate coasts of Massachusetts and Maine. In this "Winter Sunset at Cape Cod" the air is still full of reflected sunlight, but the snow, which is deep in the fields and has buried most of the fences, shows how hard the winter is along this coast. The half-buried farm-houses afford a comforting suggestion of the New England cheer that seems to grow warmer and brighter the more forbidding Nature becomes.

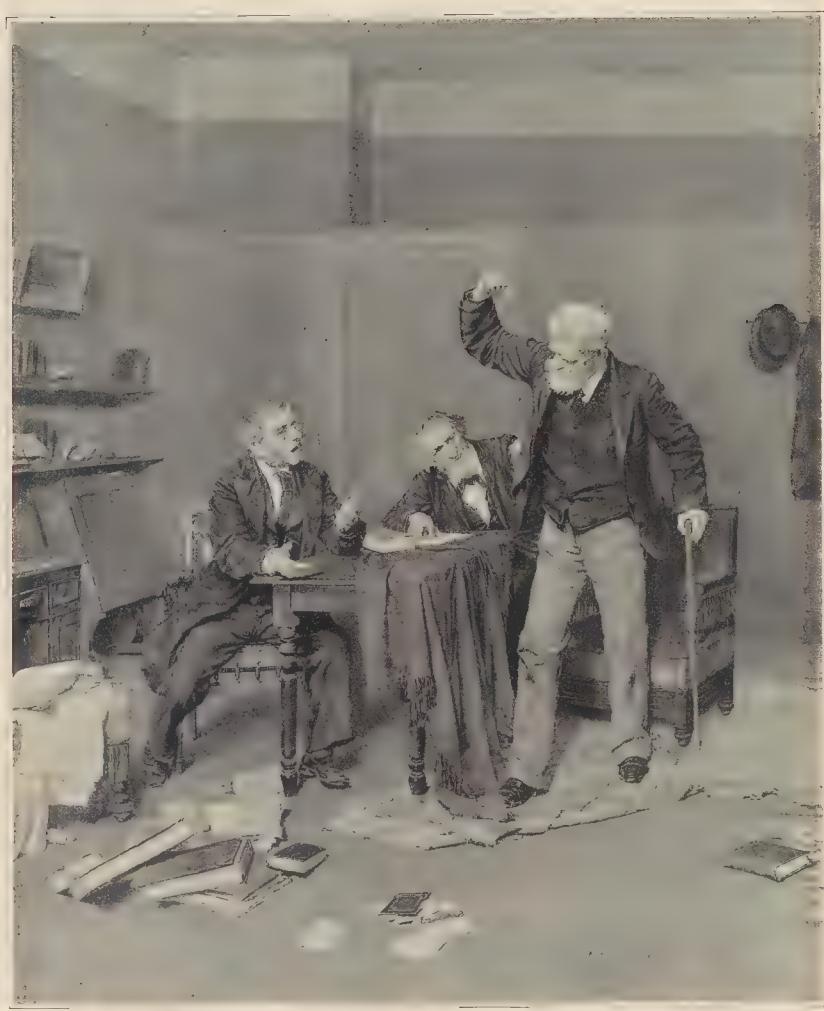
STUBBORN. LOUIS MOELLER. *(American School.)*

Mr. Moeller was born in New York, in 1855, and, after a course at the Academy of Design, studied for six years in Munich under the American painter Duveneck and the German Dietz. Upon returning to New York, in 1884, he gave up large canvases and historical subjects and devoted himself to cabinet pictures. His immediate success showed that he had found his true vocation. "Puzzled" won for Mr. Moeller the Hallgarten prize of three hundred dollars, and he was elected an associate of the Academy of Design.

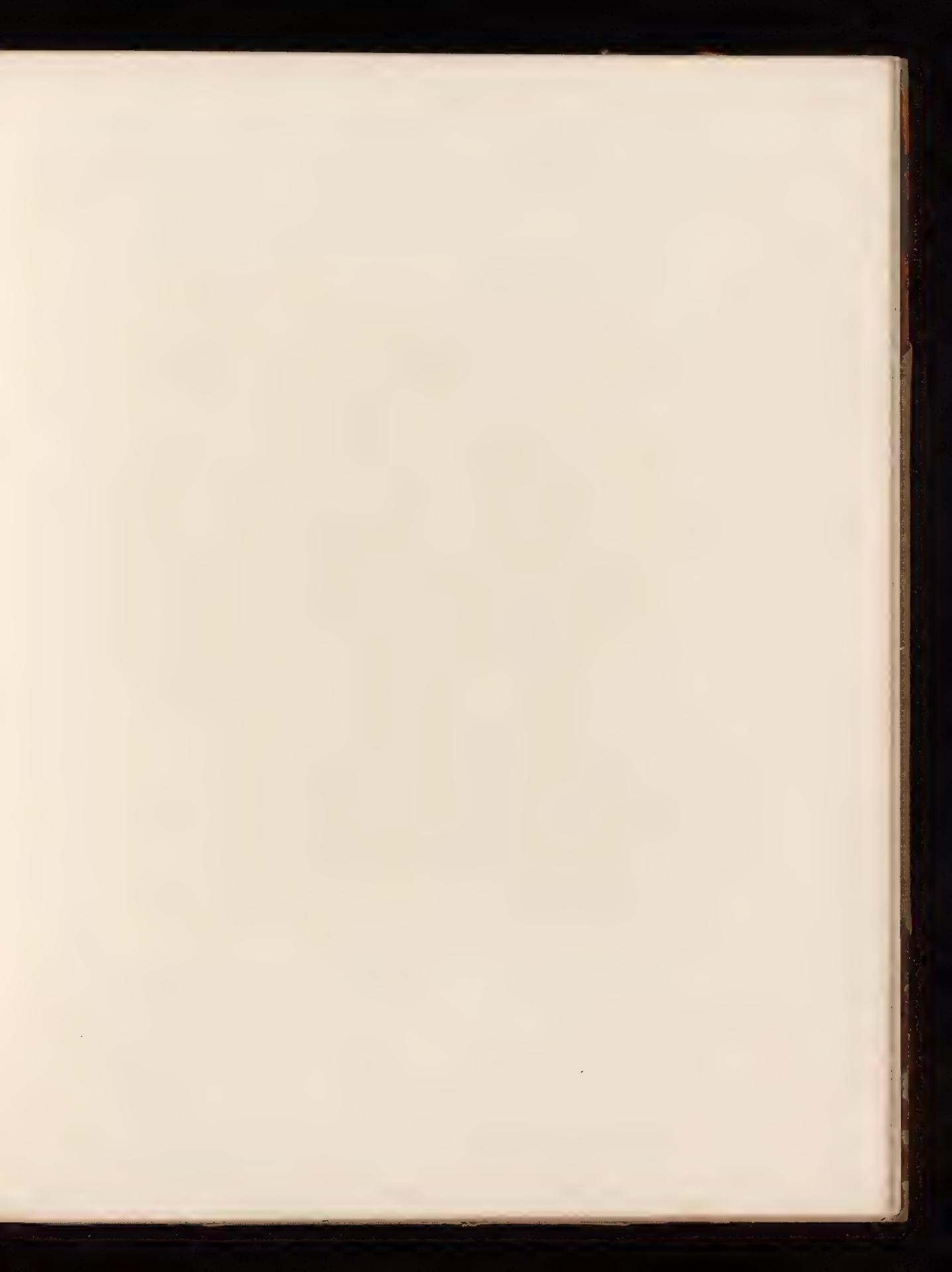
In Mr. Moeller's picture, "Stubborn," we have three country gentlemen engaged in a heated argument. From the scattered papers and books it is evidently neither politics nor religion, but a disputed law point, that has brought one of the men to his feet with angry gestures.



LOUIS MOELLER



STUBBORN.





is there

Street
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which has a
tension of ..

a door, blind to
all forms—a subject
to face, with its ex-
, tells one story, and
the door tell another

E. C. TARBELL IN THE ORCHARD
PHOTOGRAPH BY HU

IN THE ORCHARD.

E. C. TARRELL.

(American School.)



E. C. TARRELL

Many young American painters have attempted of late to give artistic value to such sharp contrasts of light and shade as offer themselves to the outdoor student, and to express the *plein air* light, which is diffused and not concentrated. Mr. Tarbell's "In the Orchard" presents a group of young people gossiping under the trees with a free-and-easy air of contentment. As usual in summer resorts, the women outnumber the men—in this instance four to one—and the young man whose good luck has cast his lines in this pleasant place does not seem to exert himself to make his companions forget the heat. The picture is fresh and vivid in coloring and full of atmosphere. The artist's effort has been to take us out of doors and preserve the key and quality of coloring which Nature actually offers.

Mr. Edmund C. Tarbell, a talented and original painter, was born and educated in Boston. He studied also in Munich, and for some time in Paris. "In the Orchard" was painted on the Maine coast in 1894.

SUNNY AUTUMN DAY. GEORGE INNESS. (American School.)

Mere black and white would give a wholly inadequate impression of this example of the artist's exultation in sumptuous coloring, and this rich autumn scene is therefore reproduced only in facsimile.

SHOCKING! CARL SPIELTER. (German School.)

The painter of this adroitly rendered example of German *genre* lives in Charlottenburg, where he occupies himself for the most part with the figure. His work ranges from the more elaborate *genre* to minor or incidental subjects, and, as this example shows, he possesses an unusual adroitness in pictorial story-telling.

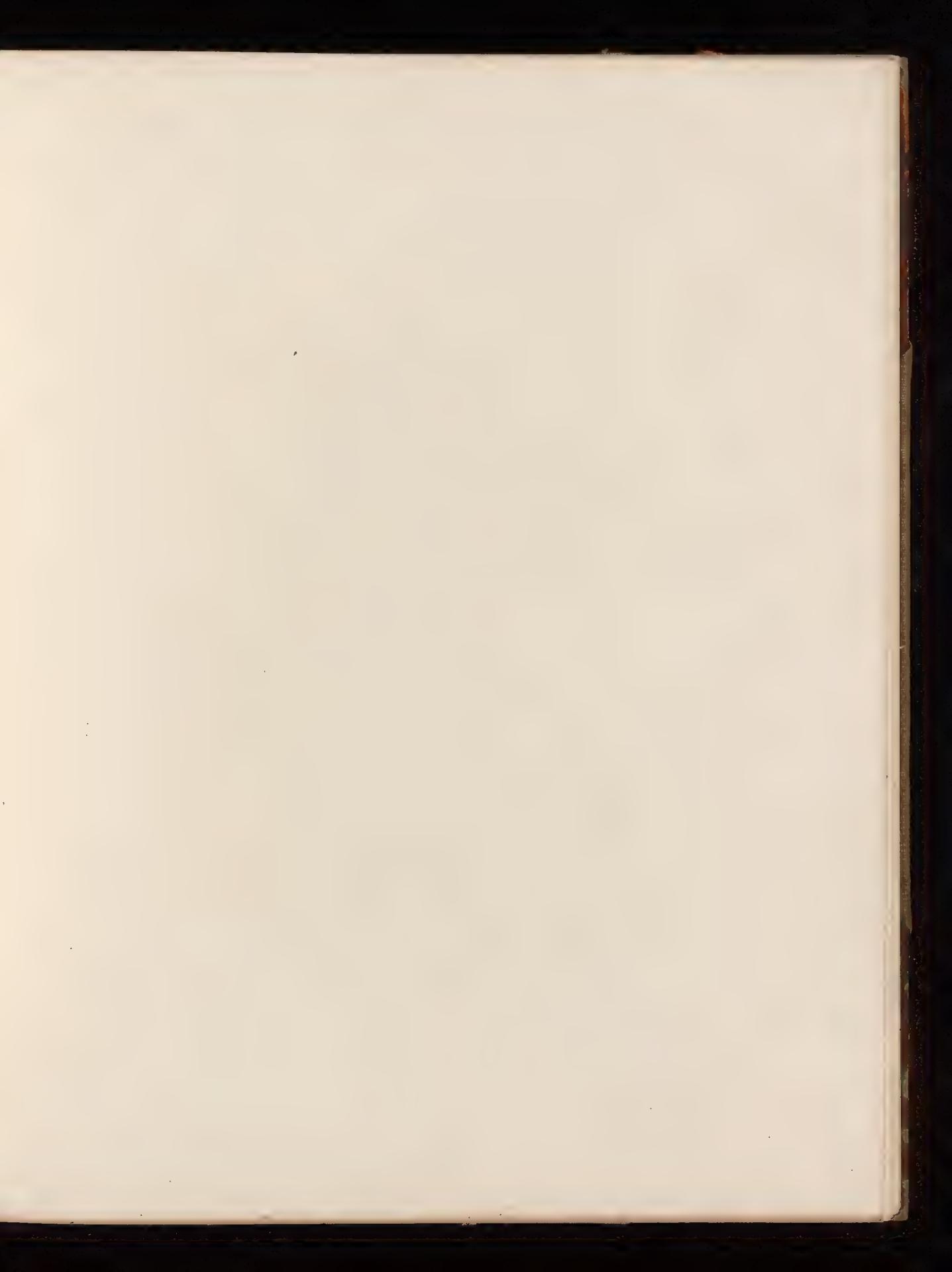
In the painting before us the artist emphasizes the contrast between artistic unconsciousness and uncomprehending Philistinism. The venerable painter, absorbed in his art, is conscientiously following the contours and modeling of his subject, and seeking to reproduce the quality of flesh tones in light and shadow, blind to everything save the beauty and difficulties of the undraped human form—a subject which has always appealed directly to artistic sensibilities. His face, with its expression of earnestness and devotion to a high artistic ideal, tells one story, and the pursed-up features and stony stare of the elderly lady at the door tell another in striking contrast.



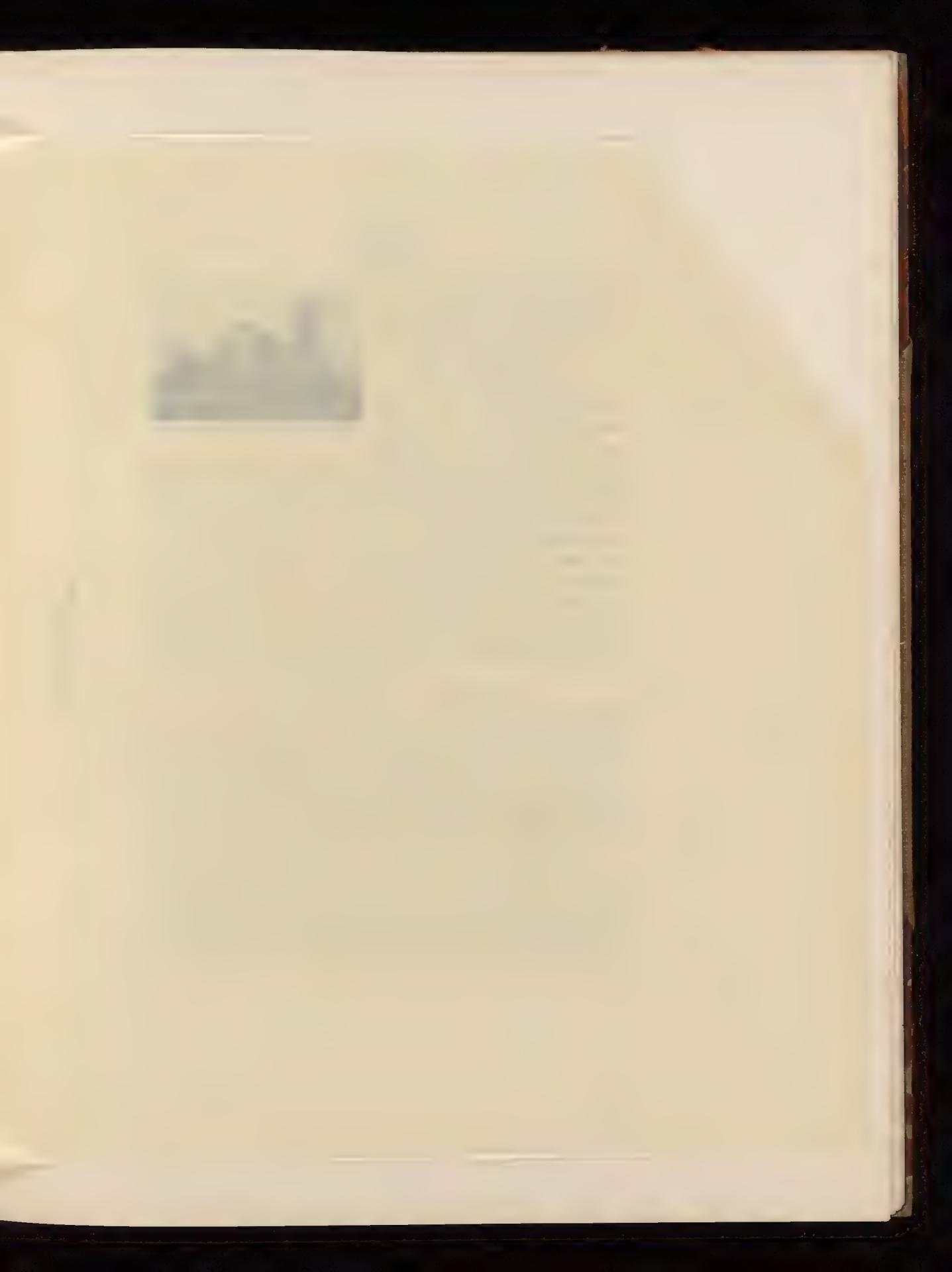
© CARL ZEISS, Jena

SHOCKING!

Copyright, Photo by CARL ZEISS







RAPHAEL COLLIN YOUTH
PHOTOGRAPH BY GOLPE

YOUTH.

RAPHAEL COLLIN.

(French School.)



YUCATAN RUINS, ETHNOLOGICAL DEPARTMENT

It is to be noted that throughout his whole work M. Raphael Collin has devoted himself solely to depicting youth, whether as representing Nature or the human form divine.

"Youth, the spring of life,
Spring, the youth of the year,"
sings the poet. In the scene before us Nature is in her most glorious mood. The united flocks of this shepherd and shep-

herdess feed peacefully in a quiet vale under the eye of the faithful dog. The pair of rustic lovers, stretched upon the greensward, play upon their pipes and sing their love songs between kisses. Goatskins are their only covering, yet the picture is wholly idyllic, and no stress is laid upon the nudity of these central figures.

It may be remarked that the types chosen by M. Collin are essentially modern even in this ultra-classical scene which painters and sculptors have made their own from time immemorial. If the subject belongs to Virgil, there is absolutely nothing academic in its treatment here. The title "Youth" is suggested by these lithe, youthful figures, and by a certain freedom due to innocence. M. Collin evidently wishes to emphasize the idyllic quality of these rustic shepherds with flowing locks, who lie naked beneath the blue skies, who drink from the woodland springs, and live upon wild honey.

GRAIN SHEAVES. FERNAND JUST QUIGNON. (French School.)

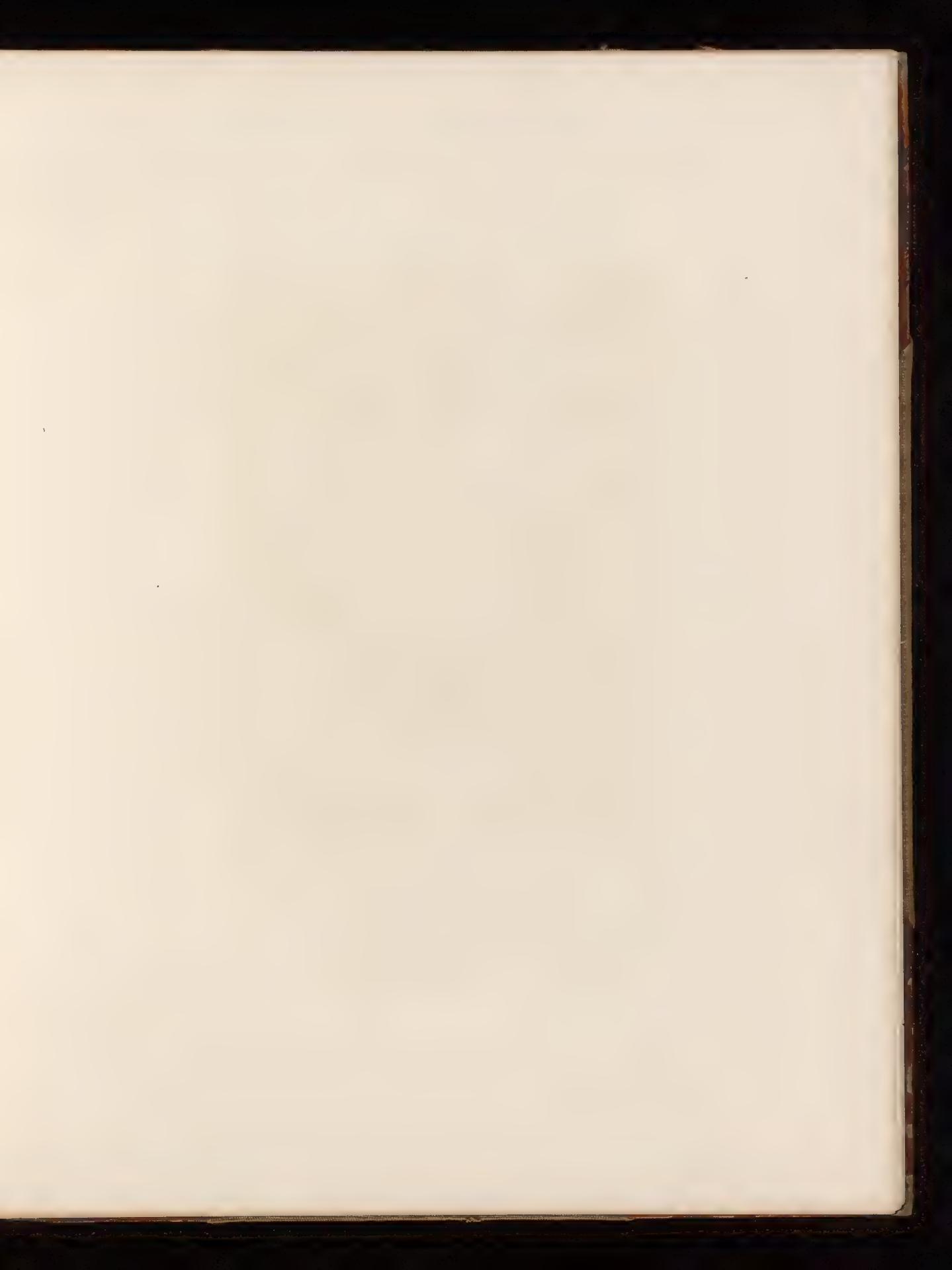
In this simple and charming little pastoral the artist gives a characteristic glimpse of French rural life. The scene is in the outskirts of a little village, where gray stone cottages with thatched roofs struggle irregularly along the roadway. Behind the nearest farmhouse is a barn, and across the way is an orchard partially protected by a wall from the high winds that sweep inland from the coast. The field has been reaped and the sheaves of grain are stacked up here and there over the ground. Near the cottage a peasant woman is raking up some stray remnants of the harvest, while nearer at hand the hens hasten to glean the scattered grain among the stubble.

Fernand Just-Quignon, whose home is in Paris, is a painter of rustic landscape. He prefers such peaceful scenes as this to Nature in her wilder phases, and his landscapes therefore offer some immediate association with humanity. In addition to this picture, he sent to Chicago a landscape called "The Plain at Twilight."



PROBABLY 1650-60

GRAIN SHEAVES





RACHEL

1860

GIUSEPPE AURELLI : PRESENTATION OF RICHELIEU TO THE KING OF FRANCE AND NAVARRE

F R I C H E L I E U T O

PRESENTATION OF
RICHELIEU TO THE KING OF FRANCE AND NAVARRE.

GIUSEPPE AURELI
(Italian School)



GIUSEPPE AURELI

Signor Aureli, a distinguished member of the Roman school of painters in water colors, lives in Rome, like Corelli, Pennachini, De Tommasi, and Tiratelli. It was in Rome that he received a part of his education in art, and the talent which he showed speedily made itself felt among his brother artists, and in various artistic societies and exhibitions, where he received medals and other marks of distinction. It was in 1607 that Armand Jean Duplessis—afterward known as the Great Cardinal—

was ordained, and succeeded to the bishopric, which was his first important step on the path to power.

The artist has depicted the presentation of the young bishop to Henry IV, who three years later fell beneath Ravaillac's knife, and to Maria de' Medici, with whom, as with her son Louis XIII, his influence was afterward to become so powerful.

PORTRAIT OF
THE EX-EMPEROR OF RUSSIA
MILL KRAKESKOI (*Russian School*)

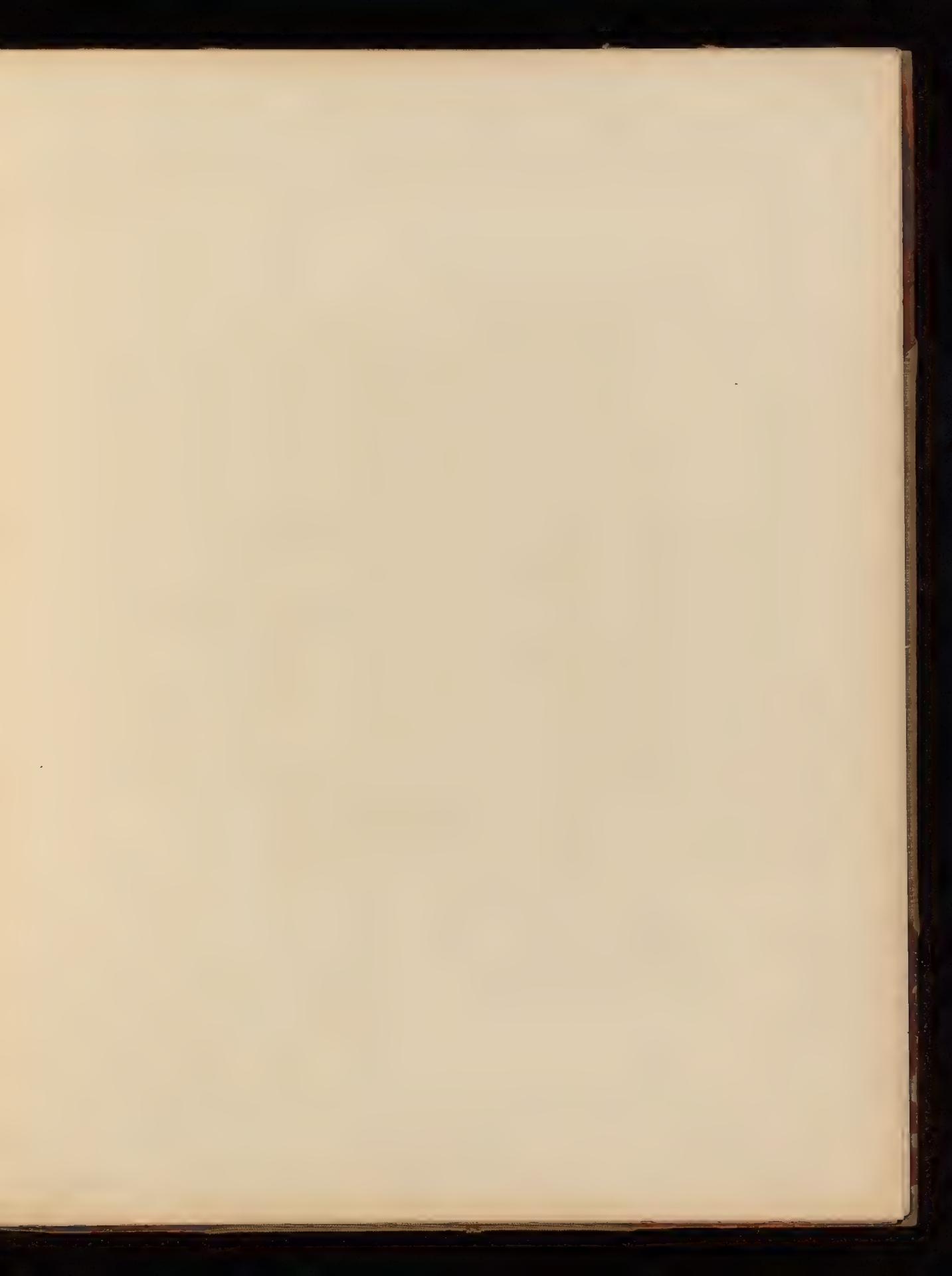
The subject of this picture, to whom the year 1894 has brought the heaviest sorrow that a wife can know, has been succeeded in official rank by another Czarina or Empress. Before her marriage she was the Princess Dagmar, the daughter of Queen Louise of Denmark, was first betrothed to the brother of the late Czar, who died in 1865 from an injury accidentally received from the latter. She has proved a noble and devoted wife and mother, like her sister the Princess of Wales. The excellent likeness secured by Mlle. Kraneskoi, a talented painter in water colors, shows the family resemblance, and invests this reproduction with the value of a peculiar truthfulness.





YOUTH. ADRIEN LOUIS DEMONT. (*French School*)

On a bench beside a broad walk bordered by a bank of blossoms sits the young girl who plays the title rôle in this picture. The doves and fountain contribute to the idyllic character of a scene which may have been studied in part from scenes in some great park surrounding a historical château. The painter of this picture lives in Montgeron, France.





THE SONATA.

IRVING R. WILES

(American School.)



IRVING R. WILES.

The two girls in evening dress, who devote themselves with such grace to music, have apparently come to some bar which requires more than ordinary skill. Those who doubt that woman can hold a violin without awkwardness need only look at this fair violinist to be assured of the contrary. Everything here has a certain daintiness about it—figures, dress, color, and lights—and reflects Mr. Wiles's well-known love of graceful things. Irving Ramsey Wiles is the son and the pupil of the well-known artist, Lemuel M. Wiles. He was born in Utica, New York, in 1862, and went from his father's studio to the Art Students' League, in New York. In 1877 he visited Paris, and studied for two years under Jules Lefebvre and Carolus Duran. In 1879 he had some water colors at the exhibition of the American Water-Color Society of that year which were so good as to attract immediate attention. Since then his career has been one of remarkable success. At the National Academy Mr. Wiles took the third Hallgarten prize in 1886, and the Clarke prize in 1889. He is an associate of the National Academy, a member of the Pastel Club, of the Society of American Artists, and of the American Water-Color Society. At the Paris Exposition of 1889 he received an honorable mention. Mr. Wiles has a studio in New York. His work as an illustrator and teacher is almost as well known as the products of his easel.

LANCERS ON THE MARCH. JOSÉ CUSACHS Y CUSACHS. (Spanish School.)

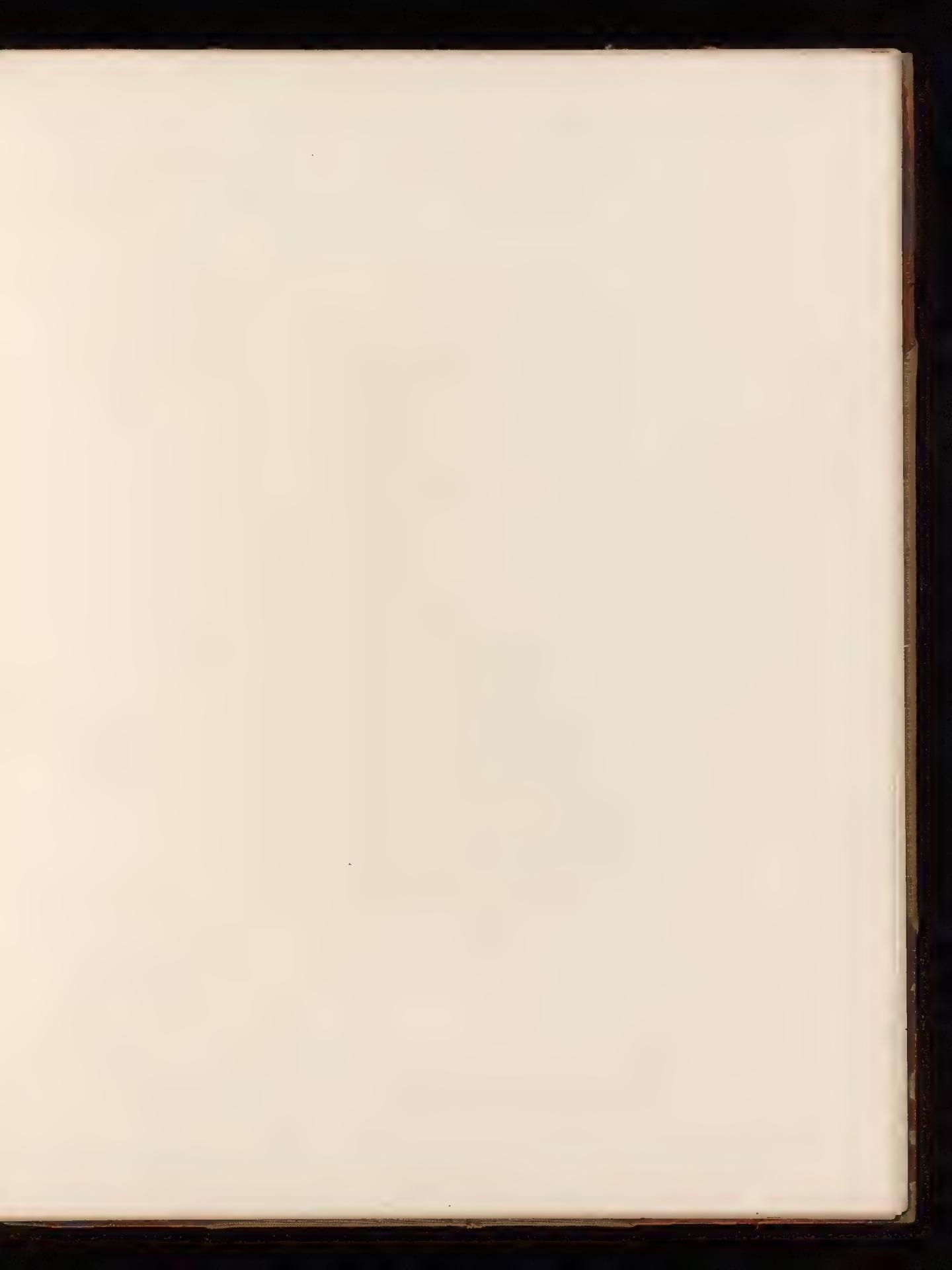
Next to the *genre* painters, it seems fair to say that the military painters play the larger part in modern Spanish art, and the picture before us is an excellent illustration of the school. It is one of three paintings of similar subjects which the artist—who signs his pictures simply J. Cusachs—exhibited at Chicago. The scene is a barren upland in Spain, with cacti growing beside the road and white farm buildings in the distance on the left. A regiment in heavy cape overcoats and spiked helmets, the pennants drooping from their lances, ride slowly along the well-worn road under a somber sky. They are fulfilling some routine duty, perhaps a change of quarters, and there is none of the excitement of a campaign. The long line plods steadily onward; but though the journey may seem dull to the soldiers, their helmets and lances form points of light in the landscape, and their march has a picturesqueness which is appreciated by the spectator.

Señor Cusachs lives in Barcelona, and represents the Barcelona school of painters of military *genre*.



JOSEPH STANISLAS VERNET.

LANCERS ON THE MARCH.





Rome, in 1853. At
drawing, and at sixteen
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AUGUSTO CORBIER AVE MARIA
PHOTOGRAPHIE STUDIO

AVE MARIA!

AUGUSTO CORELLI

(Italian School.)



AUGUSTO CORELLI.

Augusto Corelli was born in Rome, in 1853. At fifteen he took his first lesson in drawing, and at sixteen he was already able to enter the Fine Arts Academy of St. Luke, where he remained only one year, afterward entering the studio of Prof. A. Guerra. In 1879 we find Corelli in Paris. Among the works of that period is "Preparing for the Procession," which obtained a medal at the Rome Art Exposition. In 1883 he transferred his studio to Capri, and afterward to Anticoli-Corrado, where he painted his "Povera Maria," which obtained gold medals at Antwerp and Berlin. His "Serenata," "Types of the Latium," "In the Woods," and "Ave Maria" were hung in the Italian Fine Art Section at the World's Columbian Exposition, after having secured high honors at Munich, London, Barcelona, and Paris. These works obtained medals at Chicago, and later attracted favorable attention in New York, where they were exhibited by Chevalier Angelo Del Nero.

The dome of St. Peter's is emerging in the far-away horizon from the glory of a Roman sunset, while the sun kisses with its last rays the massive remains of the aqueduct of Claudius and the edge of the Appian Way. On the wings of the wind the sound of the sonorous Vatican bronze bell, which tells the solemn moment of the Angelus, reaches the toilers of the Roman Campagna and tells them that the day's labor is at an end. And their prayer answers to the bell, "Ave Maria!"

YVONNE. L. DOUCET. *(French School.)*

This naïve and charming portrait of little Mlle. Yvonne will be remembered by many visitors to the Exposition as one of the most quaint and delightful examples of child life in the French Section. The artist's treatment has enlarged the interest of the subject far beyond the range of literal portraiture, and his work rests upon pictorial quality, not upon simple likeness.

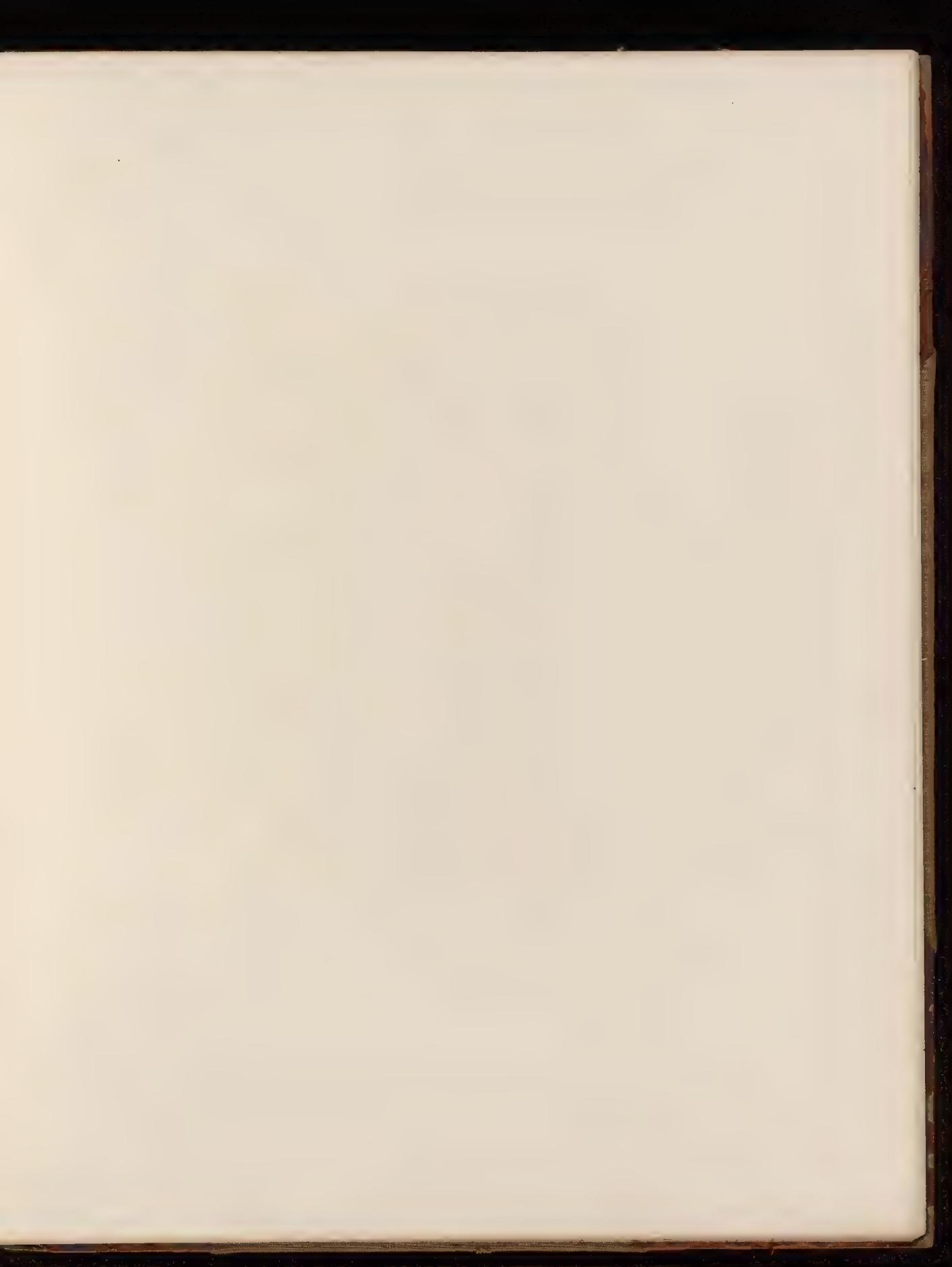
M. Doucet, who has been represented in this publication by two other examples, was born in Paris, where he studied under Boulanger and Lefebvre, winning his first medal in 1879.



L. DOUCET.



YVONNE







KENYON COA PORTRAIT OF S7 GARDENS
THEODORAL.GOV.UU

PORTRAIT OF ST. GAUDENS.

KENYON COX.
(American School.)



KENYON COX.

Mr. Augustus St. Gaudens's fine, thoughtful, and strong face is an index of the rare excellence of the work he does. No man with such a face as we see here could produce superficial results, and it is hardly necessary to say that St. Gaudens's work has been anything but superficial. We owe to him some of our choicest examples of sculpture. The son of a hard-working shoemaker, of French descent, he is a New-Yorker, bred in her free art schools, of whom any great city may well be proud. Mr. Cox has been peculiarly happy in suggesting the earnest seriousness of his friend's face, and the enthusiastic intensity which he throws into all he does. One can almost feel the nervous pressure of the sculptor's thumb upon the bit of clay he is molding into life.

Mr. Kenyon Cox was born in Warren, Ohio, in 1856, and began art study in Cincinnati. He afterward attended the Pennsylvania Academy of Fine Arts, and finally went to Paris, where he studied under Duran and Gérôme from 1877 till 1882. Since his return to this country Mr. Cox has made himself felt as a painter, teacher, and critic.

AUTUMN EVENING.
E. BEERNART. (*Belgian School.*)

Like the water-color portrait of the ex-Empress of Russia, this sympathetic study of Belgian landscape was one of the noteworthy pictures in the Woman's Building at the Columbian Exposition. A gray day, a bit of flat, low-lying country, drained by a sluggish stream bordered with tall and slender trees, and a roottree against the sky, are the elements out of which the artist has wrought a picture that appeals to us like one of the favorite themes of the Dutch water-color painters.





THE SEAWEED GATHERER.

R. SWAIN GIFFORD.

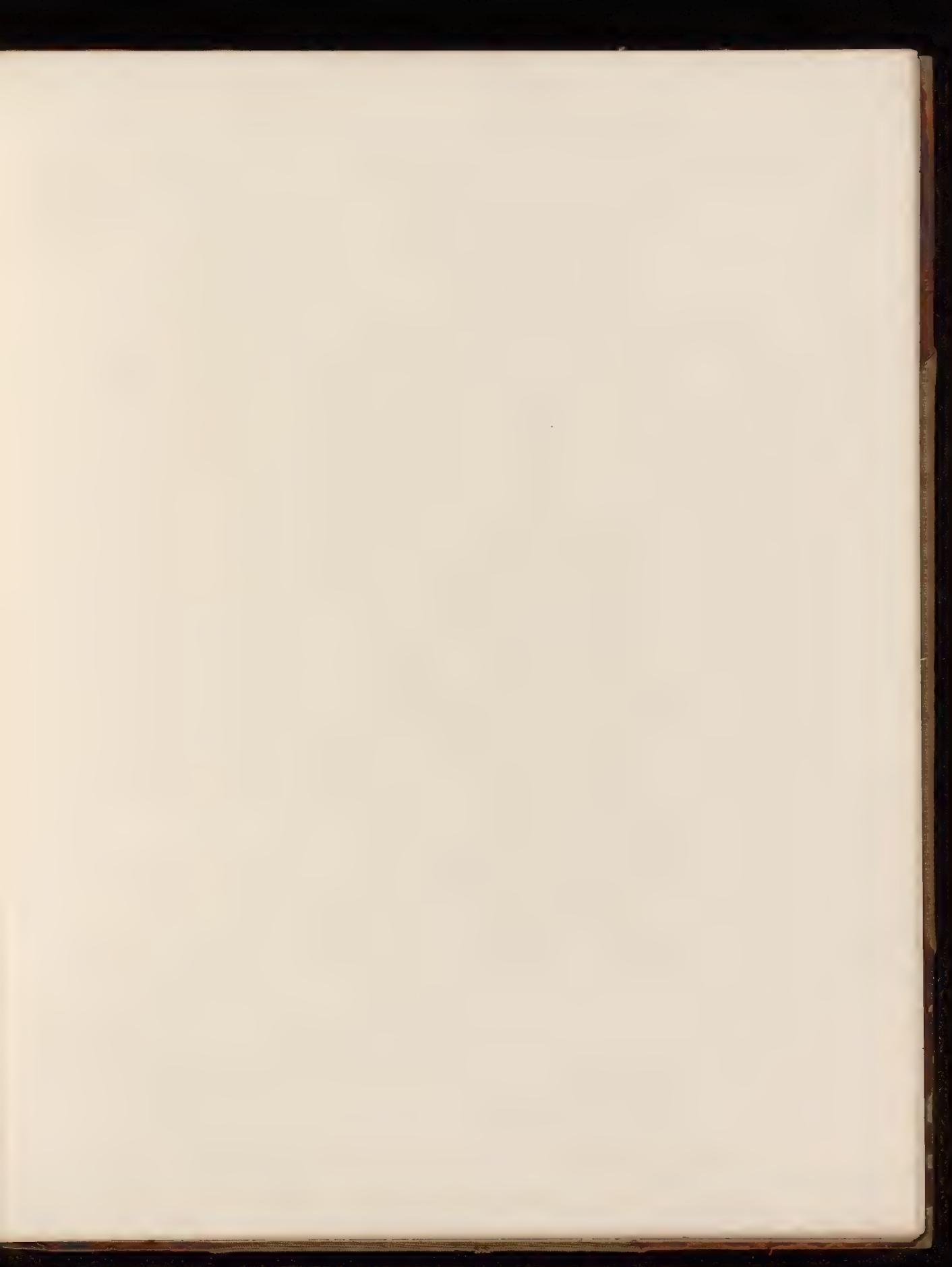
(*American School.*)

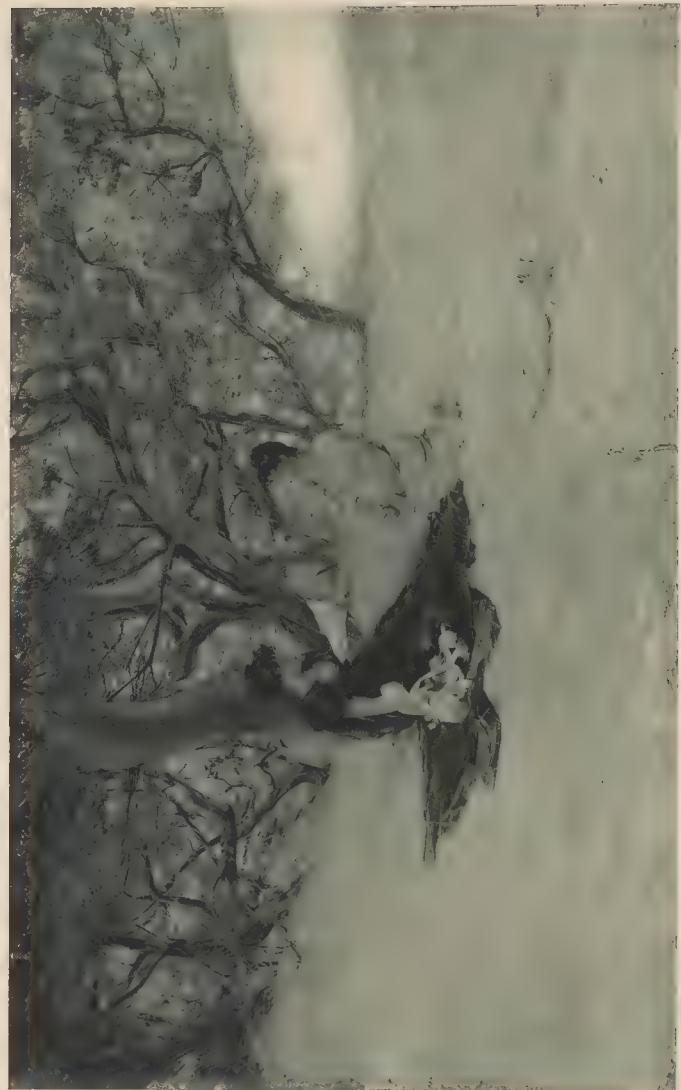


R. SWAIN GIFFORD

Mr. Gifford's work as a painter in oil and water colors and as an etcher invariably conveys an impression of absolute sincerity and sympathetic feeling. He is first of all a landscape painter, and the low-toned sympathetic scene before us has a peculiar interest, because in this case the figure is most prominent. It is a characteristic scene upon the Massachusetts coast, probably near Nonquitt, where the artist has his summer home.

Mr. Gifford was born on the island of Naushon, near Martha's Vineyard, December 23, 1840. He studied under Albert Van Beest, a marine painter, in New Bedford, and settled in New York in 1866. His journeys in search of the picturesque have included California and Oregon in 1869, and Europe and northern Africa in 1870-'71, and again in 1874-'75. He is a member of the Academy of Design, Society of American Artists, American Water-Color Society, and the New York Etching Club.





8 p. c. 1883

he is

FRANCIS C. JONES ON THE WHITTY, SAND DUNES
Montgomery County

ON THE WHITE SAND DUNES.

FRANCIS C. JONES.

(American School.)



FRANCIS C. JONES.

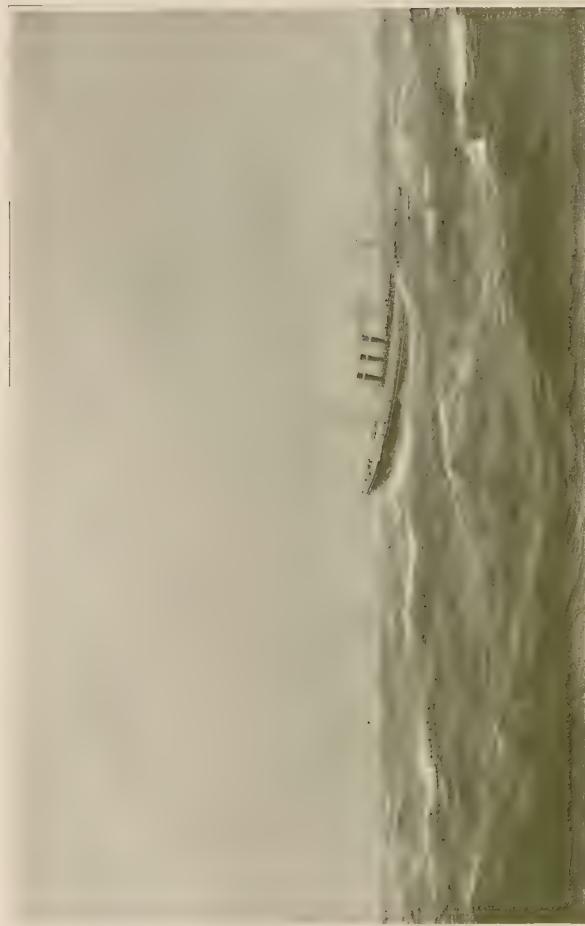
Mr. Jones appears to have discovered a spot remarkably favored by Nature, where trees big enough to cast a grateful shade are to be found on the sand dunes which border the ocean. These young ladies are making the most of this favored spot; perhaps the one who sits reading, with her back to this gnarled old tree, has a love letter to discuss, for her companion is plainly deeply absorbed by what she hears. The glimpse of the water beyond is in welcome contrast to the cool, deep shade and color of the woods. The picture dates from 1885.

Francis C. Jones—or Frank Jones, as he is commonly called—is a younger brother of the well-known landscape painter Hugh Bolton Jones, and was born in Baltimore, Maryland, in 1857. Thanks to his brother, he was sent early to Paris, where he entered the *École des Beaux Arts*, and studied under Boulanger and Lefebvre. His *début* at the New York Academy of Design was made at the exhibition of 1881. Four years later he received the Clarke prize of three hundred dollars for his picture entitled "Exchanging Confidences"; and this work also secured for him an election as Associate of the Academy of Design. Mr. Jones lives in New York, and is a member of the Society of American Artists and of the Water-Color Society. He has the happy faculty of choosing "taking subjects," and has been peculiarly successful in his treatment of graceful women and pretty children.

THE STEAMSHIP PARIS. HUGO SCHNARS ALQUIST. (German School.)

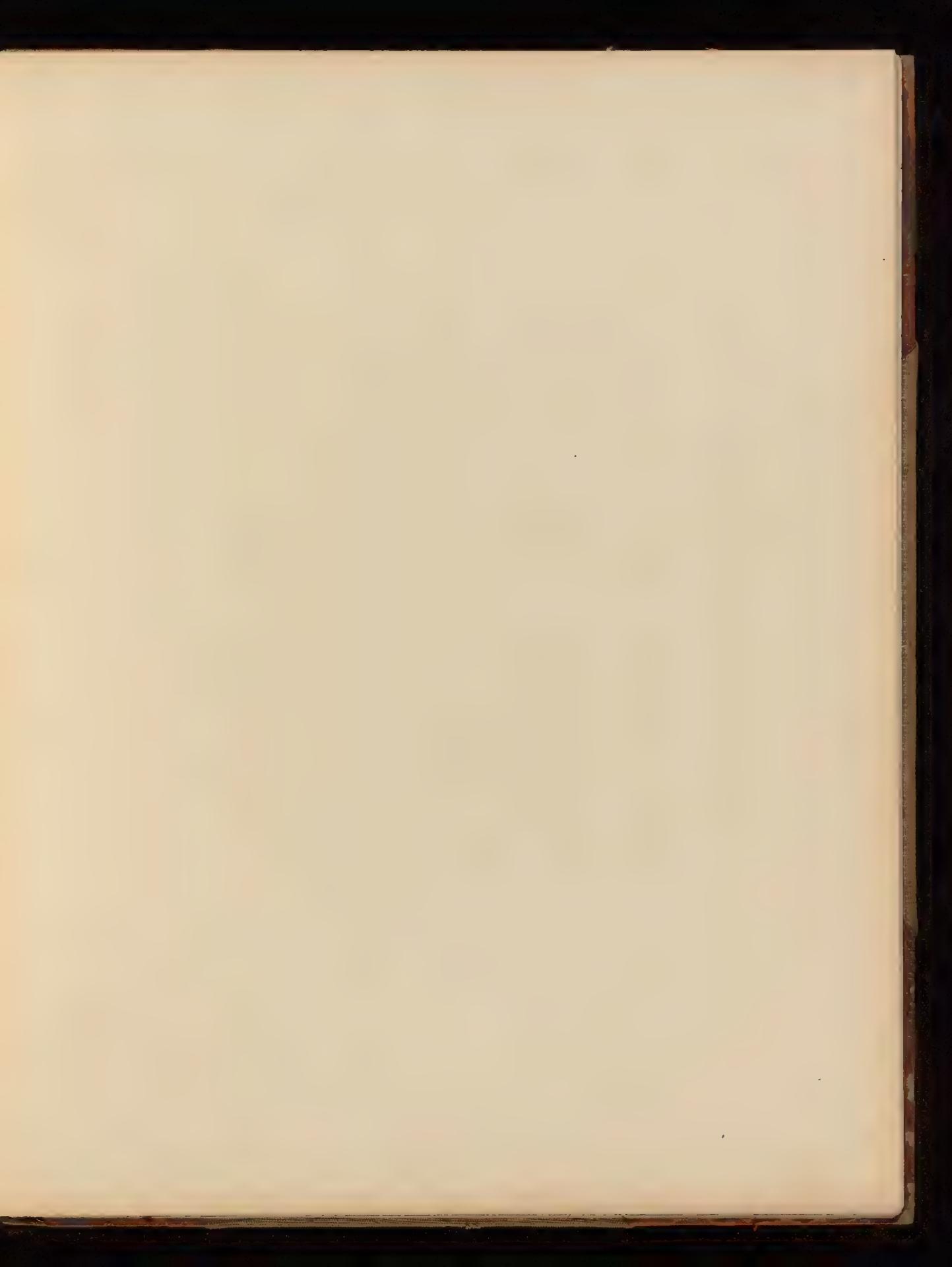
In the midst of a waste of tumbling water a great ocean steamship is plowing steadily ahead toward her destination. The smoke pouring from her three funnels hints at the unceasing toil of the stokers and vigilance of the engineers in the furnace and engine room. She surmounts one great roller after another, dashing the water aside in white foam, while some of the more hardy passengers walk the uneven deck seeking such shelter as they can find from the cutting wind. Within are warmth and luxury, though the angry sea stretches all about, showing no other sign of life save the ship on the horizon. This steamship, formerly owned by the Guion Line and called the City of Paris, has been transferred to the International Line, and, known simply as The Paris, sails now under the American flag, and her appearance in this picture of the sea possesses a peculiar interest for Americans.

Herr Schnars-Alquist, one of the leading German marine painters of the day, lives in Berlin. In addition to the picture before us, the artist exhibited at Chicago a painting entitled "A Narrow Escape."



H. C. & N. M. & S.

THE STEAMSHIP PARIS.





THE FISHERMEN'S DEPARTURE.

L. P. DESSAR.

(American School.)



L. P. DESSAR

The lowering skies of Brittany cast a gloom over the scene, which perhaps serves to make the devotional preparations of the fishermen better understood. At the foot of the cross, bareheaded and with cast-down eyes, these hardy mariners burn their votive candles and make their vows for a safe expedition. A most pathetic little figure is that of the white-capped child who stands with the group, its mother's arm around it. Near the water we see one of the fishermen kissing his babe good-by, and still farther on they are pushing the boats into the water. The sails of the fishing craft are already up, and in a few moments the women and children will be waving their farewells from the shore. The departure of the fleet is a serious thing for such a village as this, for the cruises are long, sometimes even to the Newfoundland banks, and every male between fifteen and sixty is expected to take his part in the fishing. Some of those who are saying good-by will never return, and it is this thought that renders the event a solemn one in the eyes of all—men, women, and children. At best it will be weary months before the men see these quaint little huts that make for them the dearest place on earth.

Louis P. Dessar was born in Chicago, in 1860, of French parentage, and came to New York in 1883 to study at the Art Students' League. For the last five years he has been in Paris studying at the *École des Beaux Arts*. One of his pictures received an Honorable Mention at the *Salon* of 1892.

AN ANNAM TIGER. GUSTAV SURAND. (French School.)

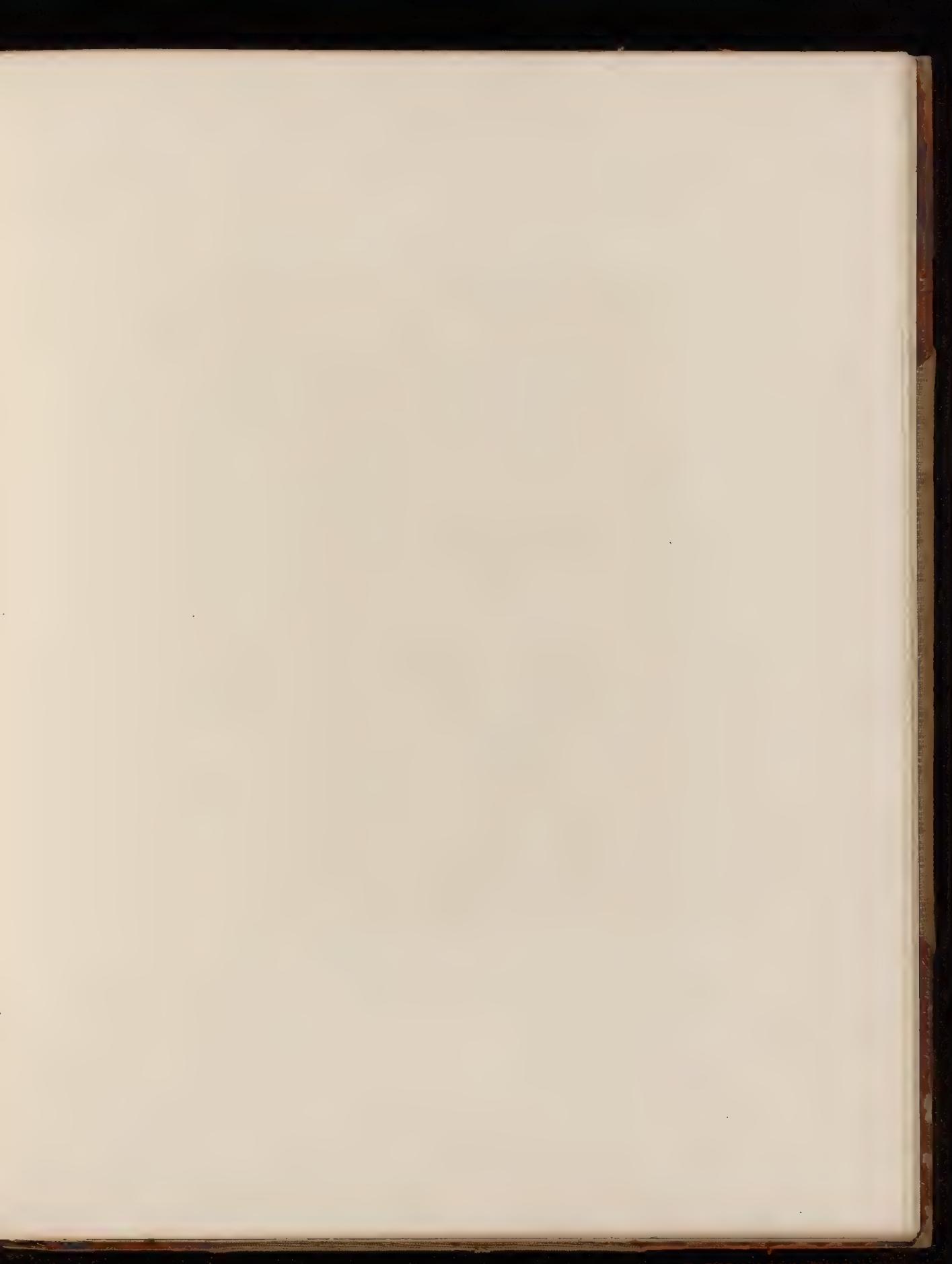
In painting the magnificent royal tiger which is to be found in the mountains bounding Tong-king—or Tonquin—on the north as far as the south of lower Cochin-China, M. Surand has possibly followed a patriotic as well as an artistic impulse. The French holdings in that distant region have been the subject of controversy at home as well as the cause of war in the country itself. France has learned the danger of pressing too closely upon the territory of other nations, and the Siamese affair followed the war in Tong-king with a burden of threatening complications. Yet the patriotic Frenchman clings to every foot of land which his country has controlled, and perhaps M. Surand's splendid beast is a reminder of the artist's expedition with the French troops. In any case, he has interpreted most intimately the royal consciousness of power and superb disdain of this noble brute, and the picture bears abundant witness to the promise of this brilliant Parisian animal painter.



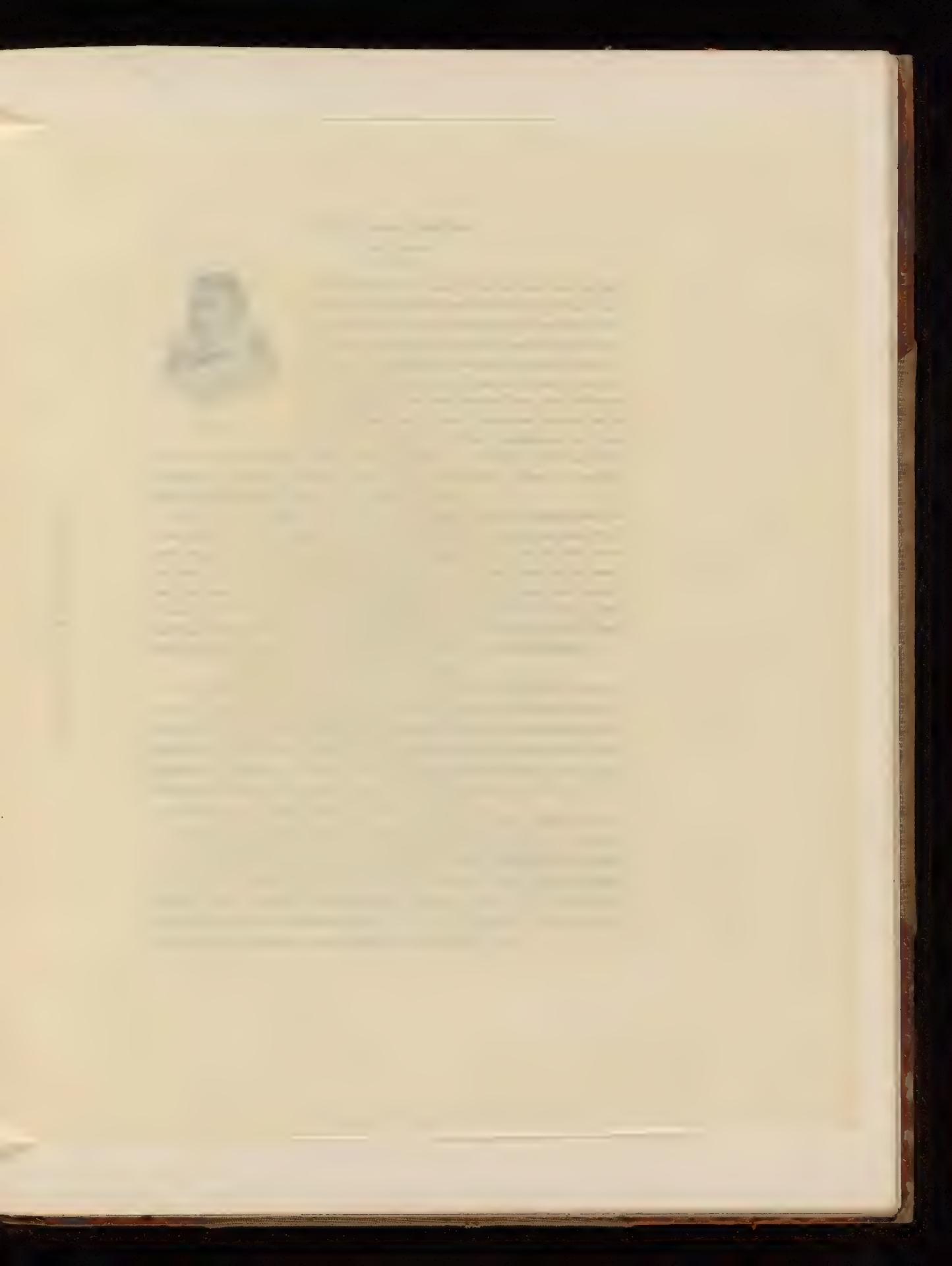
GUSTAV SEKAND.

AN ANNAM TIGER.

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ANDERS L. ZORN : FAIR IN MORÅ, SWEDEN
Foto: R. L. W. Smith

FAIR IN MORA, SWEDEN.

ANDERS L. ZORN

(*Swedish School*)



ANDERS L. ZORN

Mr. Anders L. Zorn is one of the most original painters of the Swedish school. He has the utmost confidence in himself, and a high degree of technical skill. All that he does is full of spirit, is instinct with enthusiasm, and is accomplished without preliminary studies or sketches. Besides the work done for his native town—Mora, in Sweden—he sends pictures every year to French art exhibitions, and twice he has received medals, one of gold at the Exposition of 1889, in addition to the Cross of the Legion of Honor. Mr. Zorn represented the artists of Sweden at the Columbian Exposition, and spent some time in this country, where his portraits and other pictures have been most favorably received.

We are at the Mora fair. One of the villagers from the neighborhood has come with his wife for a good time, and has managed to mingle too much drink with business and pleasure. There he lies, dead drunk, beyond care for the present or future. The poor but devoted wife is troubled. They may need her at home, and the road is a long one. In the background people are going and coming. There is all the activity of the fair grounds—the horses harnessed, the crowd hurrying homeward. A woman is leading off the cow she has bought. Meanwhile the poor wife may envy those who have sober and sensible husbands.

THE WHITE GIRL. JAMES ABBOTT MCNEILL WHISTLER. (*American School*)

“The White Girl,” which is one of the most famous of the artist’s earlier pictures, is reproduced by the courtesy of the owner, Thomas D. Whistler, Esq., of Baltimore. It is a painting daring in its apparent simplicity, and presenting peculiar difficulties in the scheme, which is simply an arrangement in white with delicate gradations. Painted as far back as 1862, the picture has a peculiar interest as an illustration of the artist’s tendency even at that time toward the subtleties of color symphonies, and a purely artistic treatment of effects.

Born in Lowell, Massachusetts, in 1834, educated as a soldier at West Point and as an artist in Gleyre’s studio in Paris, and residing for the greater part of his life in London, Mr. Whistler is a thorough cosmopolitan. His achievements as a painter and etcher, his drawings upon stone, and his decorative designs, have established his high rank as an artist; while his legal, newspaper, artistic, and personal controversies, his powers of repartee, and last of all the Du Maurier incident apropos of *Trilby*, have kept his name constantly in the public mouth.



JAMES A. GALT M.D. & J. WHISTLER

THE WHITE GIRL



VIEW IN FAIR COURT, FINE ARTS BUILDING ARCHITECTURE AND HISTORIC SCULPTURE OF FRANCE.

literature in which perfection of form seems to be traditional, and in which the line of leaders is unbroken. So with French art as compared with English. With all its multiplicity of performance, and its sharp contrasts, even, of schools, there is a line of heredity in it which the artists of every generation and of every school would recognize. Poussin, Mignard, Greuze, David, Delacroix, Millet, Bonnat—at first sight, can any list show less unity than this? Yet, of these, each man would have sincerely admired his predecessors, would have claimed kinship with them, and, with the clear reasoning power of the Frenchman, would have been able to prove his point. In England the case is not the same, nor is the descent in any way so real. For a hundred, we have had a Royal art nor in literature are “influence of academies” declared would have done corporate influence of the of communicating an em- small; its schools have somewhat haphazard way; has chiefly served the served by all such privi- for the ambitious and a

Hence comes at once strength. A body like powerful when it concen- conscience of a people—“the national æsthetic there is no national æsthetic judgment is tered individuals—the in- must necessarily be small. whole do not take the artistic side of life seriously. Disraeli used to say that the ordinary Englishman only cares for three things—religion, politics, and business. He might have added a fourth—sport; he could certainly not have added a fifth—art. An increasing number of English people do care for art, and even a democratic House of Commons is always ready to vote money for the improvement of the national collections; but that is not the same thing as the general and instinctive recognition of the æsthetic conscience as an important factor in man, and art as the crowning expression of civilization. Thus the artists among us, though



THE BRAKEMAN,
TRANSPORTATION BUILDING
J. J. BOYLE, SCULPTOR.

dred years or more, in Academy, but neither in we given to feeling that which Mr. Arnold deus so much good. The Royal Academy, its power bodied tradition, has been taught students, but in a and in other respects it double purpose which is leged bodies—to be a goal butt for the disappointed. our weakness and our the Royal Academy is trates in itself the artistic what Mr. Brownell calls judgment”; but where thetic judgment—where that of more or less scat- fluence of such a body

The English people as a



TEXAS BUILDING

is nonexistent or insignificant? On the contrary, it exists; it has existed for a century and a half; and it is most significant, most interesting. Long since, the works of its great masters of the past, its portraitists, and its landscape painters—Reynolds and Gainsborough, Turner, Constable, and Crome—have conquered the

they are numerous enough—alas! they are far too numerous for their own comfort, or for ours—are more or less isolated, and what binds them together is rather a vague sense of common interest than a common understanding of principles. Their genesis is more or less fortuitous, and their training, though more systematic than it was, savors of rule of thumb.

Are we then to suppose that English art



VERMONT BUILDING

passionate admiration not only of Englishmen, but of the best artists and the most enlightened collectors of France and America. Nor is this admiration confined to the works of the dead; for in 1878, and still more in 1889, the English rooms at the Paris Exhibition were among those that



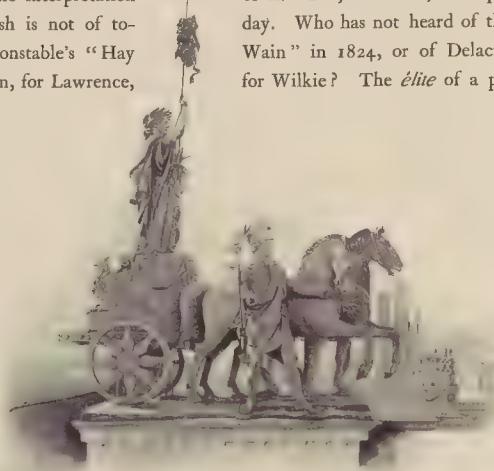
RHODE ISLAND BUILDING

attracted the most sympathetic attention from the French. The same American critic whom I have already quoted remarks that "in the Exposition of 1889 no pictures were so much admired by them as the English, in which appeared, even to an excessive degree, just the qualities in which French art is lacking." I well remember the enthusiasm with which the veteran



MONTANA BUILDING

Meissonier spoke to me at the time of Millais's portrait of Mr. Gladstone; and the equal enthusiasm with which the critic of the *Débats*, as we stood before "King Cophetua," discoursed upon the poetry, the spiritual significance, of the art of Burne-Jones. Of our landscape painters, again, especially those true descendants of the great Turner, whose work we see mostly at the water-color galleries—such men as Mr. Alfred Hunt and Mr. J. W. North—of these they spoke with the sincerest admiration, finding in them so much joy in natural beauty and so much subtlety in the interpretation of things English is not of those produced by Constable's "Hay Wain" in 1824, or of Delacroix's passion for Wilkie? The *élite* of a people trained



GROUP ON THE COLONNADE.

in a tradition feel a shock of pleasure when they see the tradition happily disregarded. When Wordsworth proposes to

"Ask of Nature from what cause,
Or by what rules,
She taught her Burns to win applause
That shames the schools"—

when Wordsworth proposes this, he is giving a hint to the foreign critics of English art. They see that Crome and Morland, Mr. Hunt and Mr. Goodwin, and a score of others that might be named, are not formed on a school pattern. They must go to Nature and ask what makes these artists charm us as they do.



THE PIAZZA AND STREETS OF THE REPUBLIC.
(The former was built by the son of the late J. J. of the *Spaniards*)

It is one of the permanent paradoxes of history that a people whose *fond* is not inartistic, but nonartistic, should have produced in literature and in painting half a dozen of the greatest artists of all time—should have produced Shakespeare and Burns, Gainsborough and Turner. Our *fond* is moral; the Puritan is ingrained in the English man and the English woman; and, except for those of us who have become emancipated by cosmopolitan culture, the standard of life that is instinctively and unconsciously appealed to when a question comes up for judgment is the standard of conduct. Everybody can see the dangers of such a



THE COURT OF HONOR AT NIGHT.

temperament, and our foreign critics especially are not slow to perceive how readily it lends itself to hypocrisy. What we are here concerned with is its effect upon the national art. Clearly, art can only win its way in a society which judges primarily by the moral and not by the intellectual or the æsthetic standard, if it appeals first to the emotions—if it is didactic, literary, anecdotic. Such was the character of numbers of the small artists, the titles of whose works may be read in the Academy catalogues of the first half of the century; and it is the character of numbers of their successors. But to a group of young men who arose a little

before 1850 it occurred that this art, after all, was not moral; that moral earnestness was lacking, that it was perfunctory, slipshod, common; and from this feeling—itself in the main moral, it will be observed—sprang the pre-Raphaelite movement. The prophet of the movement, who, it need not be said, very soon went far outside the scheme of his friends, the members of the brotherhood, was Mr. Ruskin, a moralist who used art for its lessons, not for itself. What pre-Raphaelitism and Mr. Ruskin did for English art was to reconstruct its old and fundamentally moral ideas, with the addition of such ideas as those of the virtue of work and the spiritual significance of the early Italians. But when you

admit such a notion as that of the virtue of work, it speedily carries you whither you did not intend. "Work for work's sake" leads by rapid steps to "art for art's sake"; and the ideal of the painter becomes not the "lesson of conduct" that his picture is to convey, but an ideal of form and color—the correspondence of his picture with his impression, its truth, not its moral elevation. Modern art all over the world has come, generally speaking, to adopt this latter point of view, and even in England it has made a great advance in this direction. Among our multitudinous London exhibitions those of the New English Art Club are assuredly held with the intention of making such a view prevail;

and even in the Academy the votaries of "art for art" sometimes find places "on the line." Yet the best and most permanently valuable examples of the British art of to-day are those in which an appeal is made to some other than the purely æsthetic emotions. Mr. Watts, for all his imitation of Titian; Sir John Millais, even in a picture which requires a commentary like "The Northwest Passage"; Mr. Burne-Jones, even in allegories like "The Wheel of Fortune"; Sir Frederick Leighton, for all his fondness for abstractions and for classical mythology—these are, at this moment, the great names in English painting; and our greatest sculptor, Mr. Gilbert, combines with a decorative sense of extraordinary delicacy a literary feeling that a French critic would probably condemn.



A BELQUIN OF THE MIDWAY
PLAY-ANCE.



A FAMILIAR FIGURE.

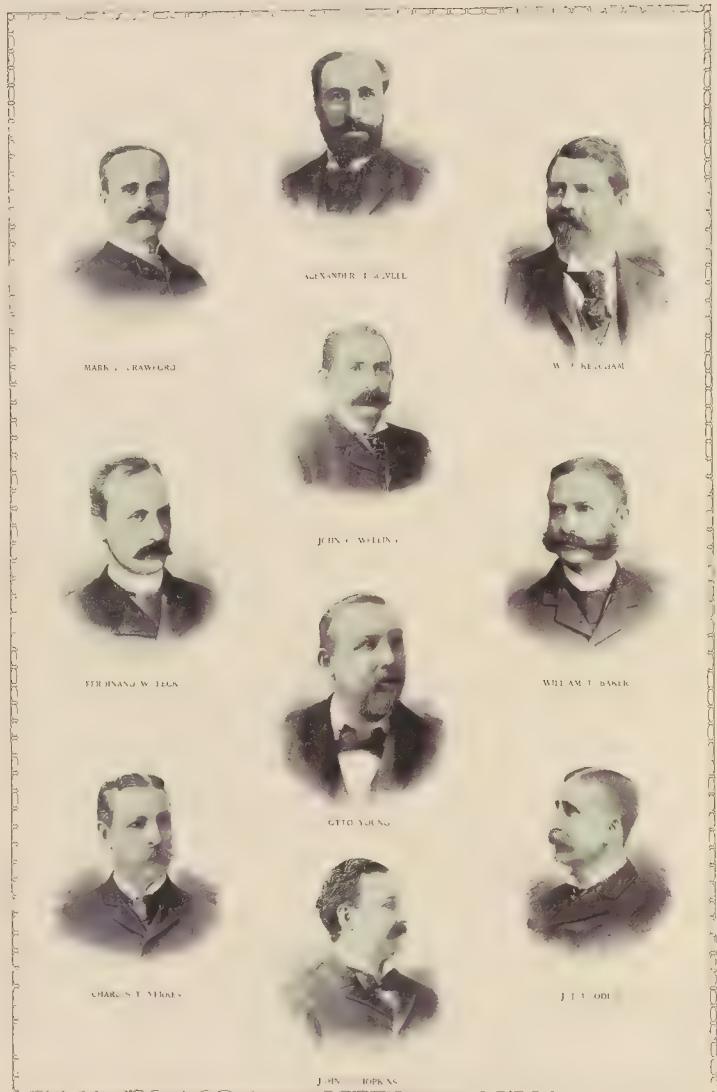


WATCHMAN, OLD VIENNA.



TYPES FROM THE MIDWAY PLAISANCE









EDWARD F. LAWRENCE



WASHINGTON OUTER



OWEN ALLEN



CHARLES L. H. FINSEN



CHARLES NORTON



CHARLES T. WALKER



THOMAS B. BRYAN



ROBERT C. OWKA



FRANK N. T. AD



LIFE.
BY WALTER MACEWEN.
From the Decorative Painting in the Manufacturers and Liberal Arts Building.

INTRODUCTION



THE Columbian Exposition of 1893 is taking its place in history, and it is possible now to summarize certain impressions and to suggest a consensus of opinion which will affect the historical verdict. So far as the plans are concerned which transformed a strip of outlying lake shore into a beautiful system of sites, roadways, water ways, and landscape art, there is no place for criticism. The general design of the buildings, and the results attained by that ungrudging co-operation of architects, artists, and builders, suggested in Mr. Burnham's article, have given to the world a universal exposition which is confessedly more beautiful in general design than its predecessors at Paris, Vienna, Philadelphia, or elsewhere. If it is true, as some foreign critics have urged, that the architecture does not represent creation, it is none the less true that it stands for a command of selection, assimilation, and harmonious combination, a largeness of purpose, discretion, and perception of aesthetic fitness, which have drawn from a less captious foreign visitor—Mr. Walter Besant—the verdict that "nowhere, at any time, has there been presented to the world any group of buildings so entirely beautiful in themselves, and in their arrangement, as this group at Chicago, which they call the World's Fair."

For the art department, as for the architecture and design of the Exposition, there has been no fatal criticism. If we take the Exposition as a whole, the magnitude of the exhibits was to be expected, but comparative analysis of the World's Fair as a presentation of the best fruits of human endeavor in science, education, manufactures, transportation, agriculture, the work of women, and all the arts, would be out of place here, even if final analysis were yet possible. Some curious statistician has estimated that the devotion of two minutes to each exhibit would consume thirty-two years. There are many lessons to be drawn, many exceptional achievements to be recorded, but it is a simple expression of general opinion to point to the art and architecture of the Fair as distinctive triumphs.

These, and these only, are the features of the Fair which have found a permanent record in *THE ART OF THE WORLD*, in the descriptions of those who have organized and directed the results seen at Jackson Park, and in pictorial presentations which have taxed the resources of reproductive art. Mr. Burnham, the builder of the Fair; Mr. Ives, the organizer of the great art exhibition; M. Ballu, the commis-

sioner of France; M. Vos, who exercised a like duty in behalf of Holland; Signor Del Nero, Italy's representative; Mr. Humphry Ward and M. Charles Yriarte, masters of the subjects of English and French art; and Major Handy, unexcelled in intimate knowledge of the Exposition, have conveyed, we believe, the spirit of this great enterprise, its essential aims and larger character, in a manner more valuable for permanent record than reams of detailed and therefore fleeting description.

So far as pictorial art at the Exposition is concerned, it is possible that none of us will look upon the like in America again. Our own art has emerged successfully from the enforced comparison, and Americans from every corner of our broad land have been able to convince themselves that American art has developed sufficient stature and dignity to take an honored place in the congress of the nations. Of the French art, to which we owe so much, the Exposition has taught us perhaps little that is new; but those Northern nations with which we may well cherish a certain kinship have shown themselves in a new light. It is with fresh eyes, too, that we have seen the exhibits of Italy, Spain, Russia, and several other countries; and it is well within bounds to say that we have never had, nor are we likely to have, such a demonstration of the artistic possibilities of England and Germany. To touch upon all the national tendencies represented, or to summarize schools and trends of aesthetic thought, would be impossible here, even if it were needful; but I believe that it is within the power of careful observers to draw convincing conclusions from the two hundred and fifty or more paintings selected for reproduction in this work.

How carefully this selection was conducted it is hardly necessary to tell, and the telling would involve a story of plans which date back for three years—of journeys and negotiations covering Europe from London to Paris and Madrid, from Berlin to St. Petersburg, side by side with a similar work in America ranging from Chicago to Philadelphia, New York, and Boston. I have sometimes thought that the actual history of a monumental work like this, including the task of selection; the care taken to obtain the authorization of artists, and doubly to protect their interests, when desired, by special copyrights; the making of negatives of the finest quality throughout Europe and America; the painting of color models, and the months of most delicate work by the artists of Boussod, Valadon & Co.; the collection of a gallery of artists' portraits; the planning, preparation, and editing of text which shall say much in brief compass—that all this, and much else which might be told, would form the most interesting preface that could be written for such a publication. But if these points are touched upon it is in no spirit of boastfulness, but rather to illustrate the simple statement that the publishers have used the best means known, and have cheerfully undertaken unusual burdens in order to meet a great occasion, and to make *THE ART OF THE WORLD* the best work possible—something as near perfection as human limitations will permit.

The spirit in which this work has been planned and offered to the public would be at variance with any claim to absolute comprehensiveness or perfection. No one remembers everything that has been seen at Jackson Park, or even in the Fine Arts Building. This work is not put forth as a complete presentation of the Exposition, nor does it contain everything worthy of note in the Department of Fine Arts. Some paintings have been omitted which are well worthy of reproduction; others, perhaps less distinctive, have been included. But with a written record, as with the visitor, it is the character of an exposition and the distinguishing features which are or should be preserved. This character, so far as the Exposition itself is concerned, and these features as regards the Fine Arts department, have an enduring record in *THE ART OF THE WORLD*. It is simply repeating a familiar fact to say that there is no workmanship equal to that employed for the reproduction of these illustrations of modern art.

What I have written has been intended as explanation, not as eulogy. There are many occasions when eulogy is tasteless—never more so, perhaps, than when it comes from one whose duty, like mine, is simply to raise the curtain and point the way, leaving the verdict upon the entertainment to the guest.

RIPLEY HITCHCOCK.

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ADRIENNE POTTING	Death of Mignon
GUY ROSE	The End of the Day
HANS BOHRDT	The Pilot

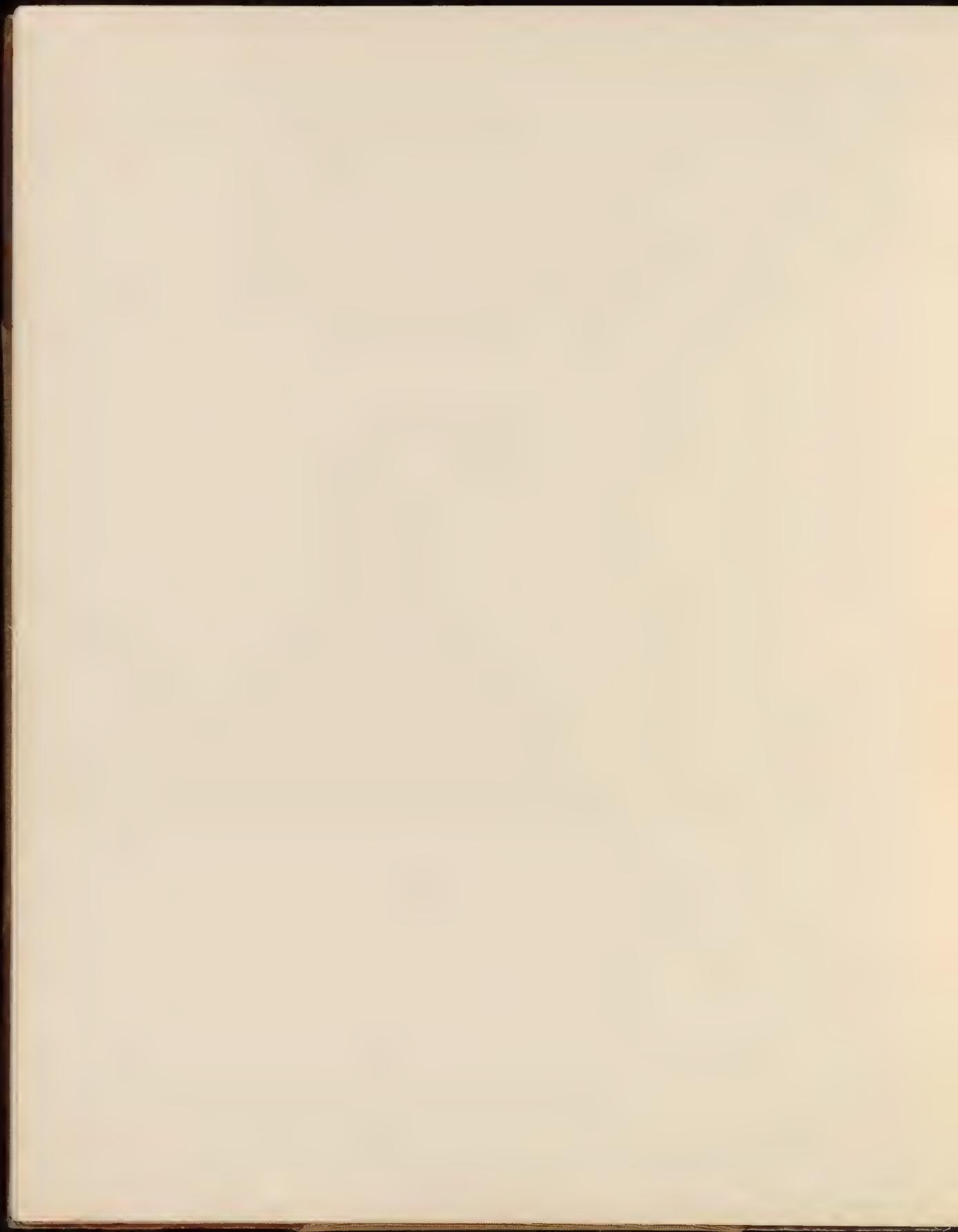
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JEAN LÉON GÉRÔME	WALTER L. DEAN	REALIER DUMAS
ANTON MAUVE	MISS LUCY D. HOLME	JULE BRETON
JOHN PETTIE	THOMAS ALLEN	LIONEL ROYER
H. W. MÉSAGA	PH. SADÉE	GEORGE DE FOREST BRUSH
WILLIAM QUILLER ORCHARDSON	DE COST SMITH	JACQUES VEYRASSAT
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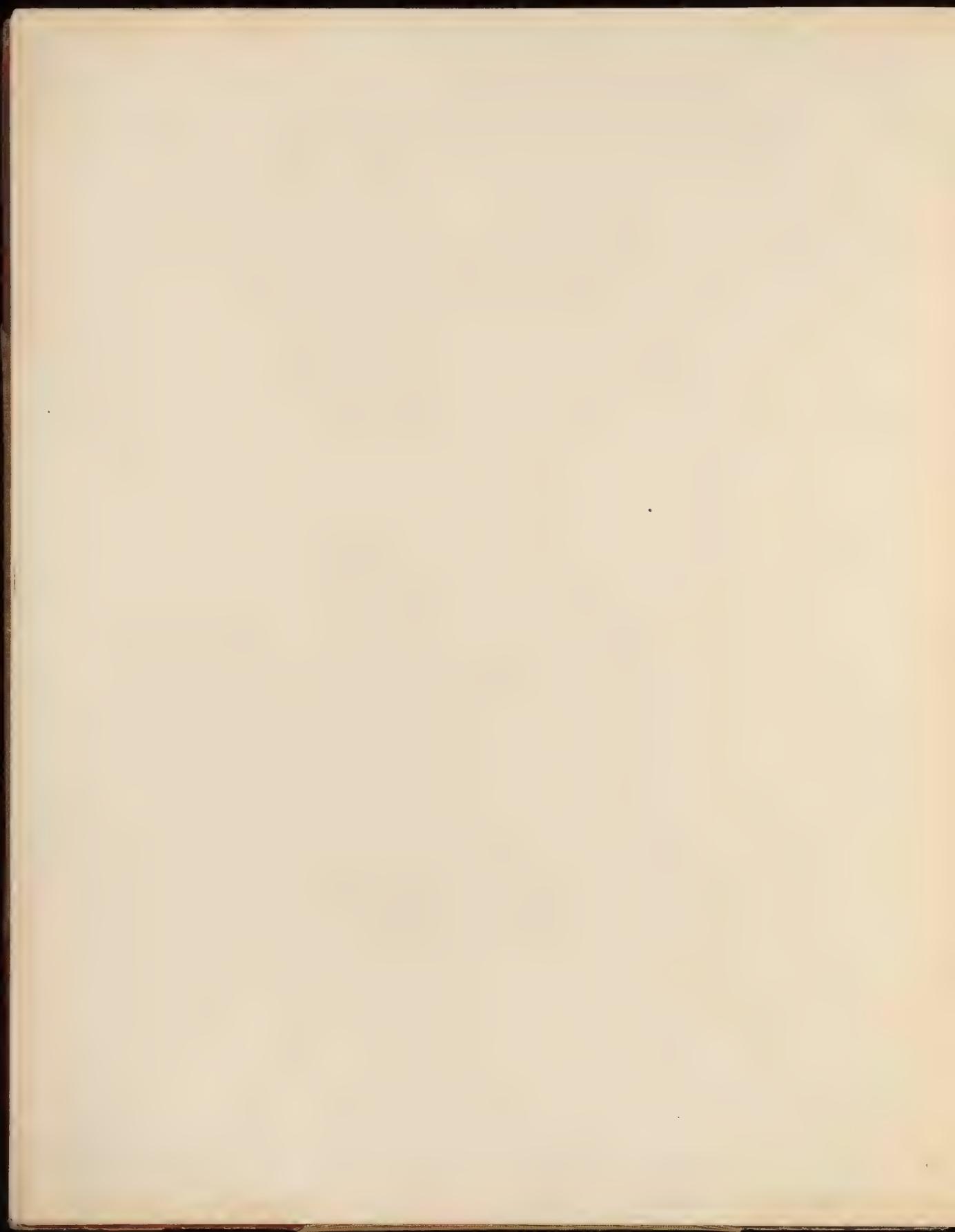
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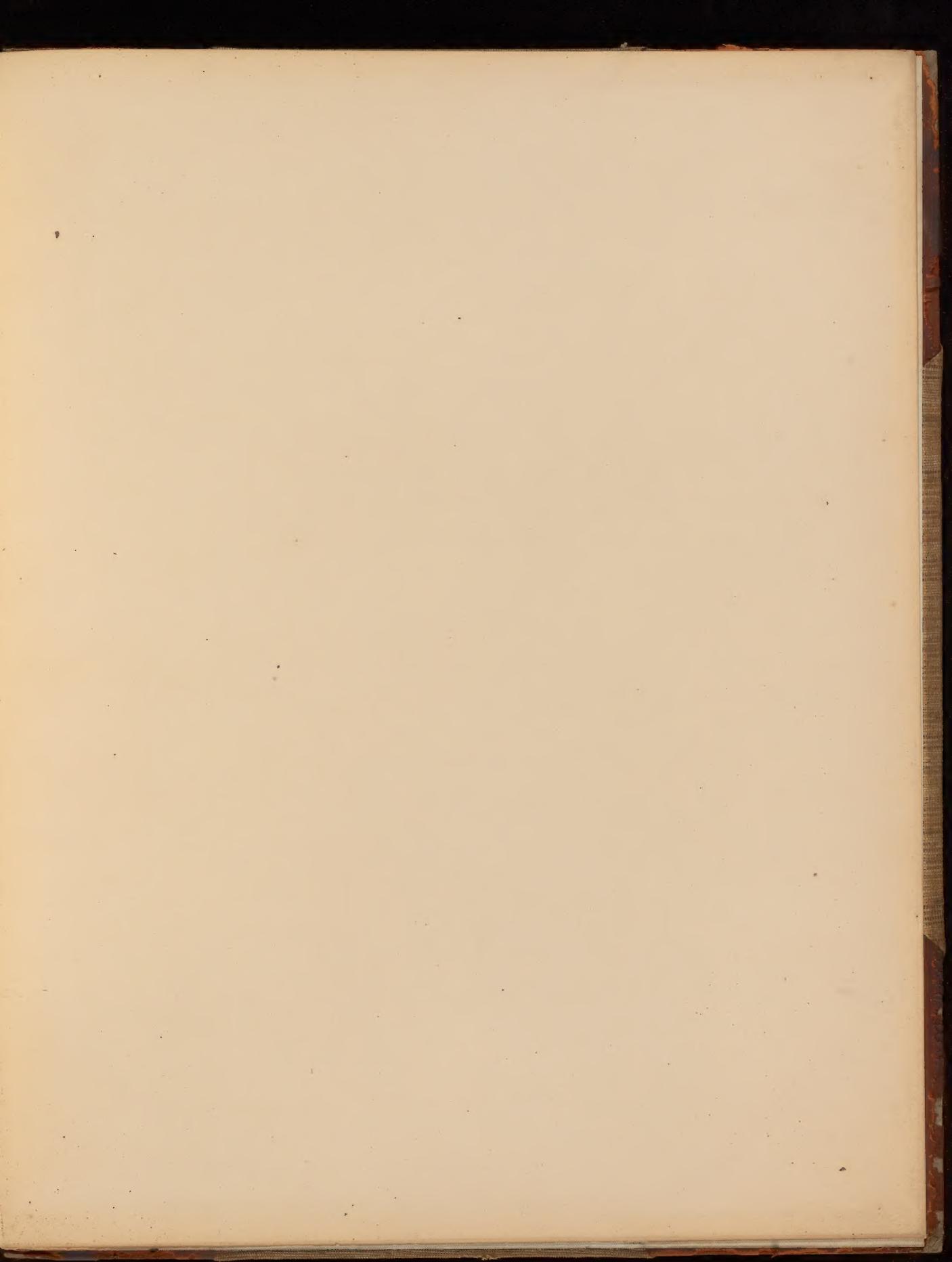
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